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THE ART & SOUL OF MUSIC

NEW ENGLAND CONSERVATORY · BOSTON

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THE MAKING OF TOMORROW'S MUSICIAN

Making music is a special calling. The devotion it demands is rewarded by a joy and a depth of communication that no other field can match. That's why we do it.

But making music is also a profession, and the profession is changing. Audiences and tastes are shifting rapidly; orchestras and repertoires are in flux. The dominance of recorded music has altered the very standards of performance and in some cases has done away with opportunities for live performance altogether.

At the same time, such changes promise new opportunities for making music. One thing is clear: technical skill, no matter how great, is not enough to ensure your artistic success in the year 2000 and beyond. What's needed is a complete musical education, one that gives you the flexibility to achieve distinction no matter how the musical landscape may change.

At New England Conservatory, you can develop your technical and expressive skills with some of the very best artists and teachers in the world, including many members of the Boston Symphony Orchestra. This experience is part of a program of study that strengthens every area of your musical knowledge—theory, history, and ear training. In a highly competitive world, a thorough knowledge of music will enable you to excel as an artist when those who depend on technique alone have long since faded from the scene.

This complete education takes place in Boston—an international cultural center. NEC is at the heart of the city's musical life and offers you a host of opportunities for listening and for performing professionally.

What music will be made in the year 2000? No one can foresee, but walking NEC's halls you can hear it taking shape: the classical notes of a cello lesson from the president's office; the sounds of students using the revolutionary tonal theory of jazz pioneer George Russell, one of NEC's two MacArthur "genius" award winners; an aria from a Mozart opera; the NEC Symphony rehearsing a work by guest composer György Ligeti in NEC's world-famous Jordan Hall.

This varied and vital environment produces musical artists bound for distinction in every musical setting, from the world's premier performance stages to recording studios, jazz clubs, and classrooms. We invite you to join them in making tomorrow's music.

Russell Sherman
Piono Foculty

We train artists, *not merely musicians.*

George W. Russell, Jr.
Pittsburgh, Pa
M.M. in Jazz Studies Piano.
William Thomas McKinley's studio.
Pianist, NEC Hanars Jazz Ensemble.

Every time I hear McKinley play, I realize how much more I have to learn. The faculty is what makes the Jazz Department. It's got to have one of the best—if not the best—jazz faculties anywhere.

NEW ENGLAND CONSERVATORY AT THE HEART OF THE MUSICAL WORLD

Before Brahms had composed his first symphony, Eben Tourjée had a revolutionary idea. He wanted to establish a music school in the United States patterned after conservatories in Europe. When he first suggested it, he was told "it would be no more possible to establish a *Conservatory* in this country than to make a whistle of a pig's tail." An unfortunate pig soon found out that Tourjée meant business. He promptly made a pig's tail whistle and played it.

In 1867 Tourjée founded his conservatory. He sought out the best teachers in Boston, leased a few rooms in the city's Music Hall, and opened the doors of New England Conservatory of Music. The oldest independent school of its kind in the United States, the Conservatory today stands at the heart of the musical world. With its preeminent status in Boston and its strong professional connections across the nation, NEC is a superb place to prepare for and to begin a career in music.

Teaching and the BSO Connection

More than a century later, the core of an NEC education is still individual instruction in the classic master/apprentice setting. Each student at the Conservatory receives weekly private lessons with an accomplished artist. The faculty includes world-renowned performers and some of the most forward-looking jazz musicians of our time. Some of the nation's most influential teachers are on the voice faculty.

New England Conservatory has been allied with the Boston Symphony from the beginning, and NEC graduates have long filled many of the chairs at the BSO and the Boston Pops. In return, many BSO musicians have devoted a portion of their careers to teaching at the Conservatory. Currently, some 40 percent of the Boston Symphony (including 14 principals) are either NEC alumni or are members of the Conservatory faculty.

The Complete Musician

Dr. Tourjée stressed the importance of general education, both within music and beyond it. Today his philosophy is embodied in programs that seek to prepare well-rounded artists through a combination of academic study and performance training. At every level, NEC offers students a choice of emphasis—through bachelor's and diploma programs for undergraduates, master's and diploma programs for graduate students, and doctoral and Artist Diploma programs for accomplished artists.

NEC's performance-intensive diploma programs represent the purest form of conservatory training. The collegiate degree courses are offered for those who seek more comprehensive preparation. In the bachelor's program, a wide range of classroom studies in music history, music theory, and the liberal arts add breadth and perspective to musical training. At the master's level, concentration on command of the medium is combined with upper-level academic courses to ensure the level of musicianship expected of professionals in the field. The new D.M.A. program, which combines doctoral-level studies in performance and scholarship, is designed for the student who is capable of performing equally well on the stage and in academe.

For all students, performing is a key part of an NEC education. A dozen large ensembles, numerous small jazz and contemporary improvisation groups, an extensive chamber music program, a new music series, and regular opportunities for solo performance provide the ingredients for more than 450 Conservatory concerts each year.

A Legacy of Success

Since its founding, New England Conservatory has been a major source of artists for the musical life of the nation and the world. Today, NEC graduates are found on concert stages everywhere—as solo and chamber performers, as stars of the Metropolitan Opera and other major opera companies, and as principals and members of the top orchestras in the U.S., including the Boston Symphony and Boston Pops, the New York Philharmonic, the Chicago Symphony, the Philadelphia Orchestra, and the Los Angeles Philharmonic. NEC's jazz and contemporary improvisation graduates, including Don Byron, Marty Ehrlich, Cecil Taylor, and Ricky Ford, are acknowledged creative leaders whose accomplishments have been recognized in major jazz polls. They are featured in many of the world's finest jazz recording groups and big bands, including those of Sonny Rollins, Count Basie, Mercer Ellington, Artie Shaw, and the late Woody Herman. In addition, our alumni hold posts with important symphony, theater, and ballet orchestras all over the world.

Conservatory alumni have been founding members of such ensembles as the Tanglewood Festival Chorus, the Boston Chamber Music Society, the Klezmer Conservatory Band, the Boston Ballet Orchestra, and the Opera Company of Boston. As music educators, NEC alumni serve on the faculties of conservatories, universities, and public and private schools worldwide. NEC graduates are well established in the field of religious music, and many have gone on to careers in the entertainment industry as performers, composers, conductors, and music directors for Broadway, Hollywood, and television.

Launching a Life in Music

In 1870 Dr. Tourjée told NEC's first graduates, "In this world the study of music can never be completed." At New England Conservatory, students learn to be their own teachers, to seek their own creative voices. They leave here as complete artists, prepared for a life in music.

New England Conservatory of Music is accredited by the New England Association of Schools and Colleges and is a charter member of the National Association of Schools of Music.

New England Conservatory of Music does not discriminate on the basis of race, color, religion, sex, age, national or ethnic origin, sexual preference, mental or physical handicap, or veteran status in the administration of its educational policies, admission policies, employment policies, scholarship and loan programs, or other Conservatory-sponsored activities. Helen Ouellette, Vice President of Finance and Administration, coordinates the Conservatory's efforts in complying with this policy.

Faculty Facts

ıe Conservatory has on 8-to-1 student-ta-faculty ratio. That ıeons students have ıare faculty contact ıan they would at a ɔeral arts college or a state university, ere there are usually ? ta 16 students per faculty member.

Where We Play

NEC graduates are founders, performers, conductors, and principals in prominent musical organizations around the world. Among them:

Boston Symphony Orchestra

Metropolitan Opera Company

Boston Lyric Opera

Los Angeles Philharmonic

Chicago Symphony Orchestra

Philadelphia Orchestra

Pittsburgh Symphony Orchestra

The Cleveland Orchestra

The Canadian Brass

Artie Shaw Orchestra

New York Philharmonic

KBS Orchestra

Santa Fe Opera

Klezmer Conservatory Band

Gewandhaus Orchestra

Hong Kong Philharmonic Orchestra

San Francisco Symphony Orchestra

Minnesota Orchestra

Mercer Ellington Orchestra

La Scala Orchestra

Collage New Music

Staatstheater München

Toronto Symphony

Kyoto Symphony

St. Louis Symphony

Late Night with David Letterman's "World's Most Dangerous Band"

Opera Company of Boston

New England Ragtime Ensemble

National Symphony Orchestra

Handel & Haydn Society

Houston Grand Opera

Jim Stephenson
Lockport, Ill.
B.M. in Trumpet Performance.
Charles Schlueter's studio.
Member of NEC Honors Brass Quintet for three years.

The most fun was when I subbed with the Boston Philharmonic. They were playing Mahler No. 2 and the second trumpet got sick. I was asked to play the day before and sight-read in Symphony Hall. It was really exciting. I played only one wrong note—a D-natural instead of a D-flat.

PERFORMANCE OPPORTUNITIES
LAUNCHING YOUR CAREER

NEC offers you a head start on your professional career by providing many opportunities to develop your performing skills. On NEC's stages and in faculty studios, you learn to engage audiences, perfect your technique, and use your knowledge to unlock music's power and beauty. Above all, you learn to pursue these high goals every time you step on a stage.

Solo Performance Opportunities

The Conservatory offers frequent opportunities for solo performance. In addition to a weekly recital series open to all students, NEC holds several concerto competitions each year.

Other opportunities for solo appearances with large ensembles are open by audition. In the last year of study, all performance majors give a public recital and may compete to perform in the annual Commencement concert.

Chamber Music Program

The Chamber Music Program establishes approximately 50 faculty-coached ensembles per semester. Students are assigned to chamber music groups on the basis of audition.

All groups are coached by faculty members for ten hour-and-a-half sessions each semester, and considerable additional rehearsal time is expected. Ensembles perform at chamber recitals at the end of each semester. Highly qualified groups are invited to play in Jordan Hall at NEC chamber music galas, held twice a year.

Ensembles

Ensembles are a focal point of the Conservatory's musical life. Ensemble participation is required of all undergraduates and virtually all graduate performance majors. Detailed information on ensemble participation, requirements, and credit is contained in the NEC Catalog.

All concerts by NEC performing organizations are recorded. These recordings are available for class work and private listening and represent a major resource in all musical periods and styles.

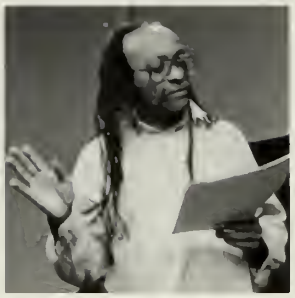
NEC Symphony Orchestra

The NEC Symphony Orchestra was founded in 1902 by George Chadwick and has been an integral part of Boston's musical life ever since. Conducted by Richard Hoenich, director of Orchestral Activities at NEC, the NECSO gives six to eight concerts a year in Jordan Hall at NEC.

The function of the Orchestra is to provide training in the standard symphonic repertoire, as well as in less frequently explored literature, ranging from pre-Bach to contemporary music. Members of the Orchestra also participate in NEC Opera Theater productions and occasionally perform at various special events.

A regular feature of the NEC Symphony Orchestra program involves working with distinguished guest conductors from around the world in reading rehearsals as well as concert presentations. During past seasons, the Orchestra has worked with Kazuyoshi Akiyama, Sergiu Comissiona, Dennis Russell Davies, Sir Colin Davis, Leon Fleisher, Lukas Foss, Leon Kirchner, James Levine, Witold Lutoslawski, Kurt Masur, Seiji Ozawa, Mstislav Rostropovich, Alexander Schneider, Michael Tilson Thomas, Sir Michael Tippett, and Christoph von Dohnányi.

Kurt Masur, then music director of the Gewandhaus Orchestra, Leipzig, Germany, rehearsing the NEC Symphony Orchestra. Masur became music director of the New York Philharmonic in 1992.



NEC Philharmonia
The NEC Philharmonia, directed by Richard Hoenich, presents four or five concerts annually in Jordan Hall at NEC. In addition, this full-scale orchestra participates in Opera Theater productions and may perform in Conservatory festivals. Emphasis is placed on standard orchestral repertoire with special concentration on basic orchestral training, both technical and stylistic.

NEC Wind Ensemble
The NEC Wind Ensemble, conducted by Frank L. Battisti, offers students an opportunity to play the significant literature for wind, brass, and percussion instruments composed from the Renaissance to the 20th century. Each year a number of faculty members and outstanding students appear as soloists in NEC Wind Ensemble concert programs. Besides playing four to five concerts a year in Jordan Hall at NEC, the Wind Ensemble performs at the Isabella Stewart Gardner Museum and at various schools in greater Boston. The ensemble has performed at numerous national music conferences. Through these performances and their recordings, the NEC Wind Ensemble has established a reputation as one of the country's premier wind ensembles.

NEC Jordan Winds
The NEC Jordan Winds, conducted by Michael Webster, perform a challenging variety of woodwind, brass, and percussion repertoire, ranging in size from octet to full wind ensemble, and in style from Gabrieli to Varèse and Mozart to living composers. Important works that are sometimes neglected because of unusual instrumentation form an integral part of the ensemble's four annual Jordan Hall at NEC concerts. Readings of standard orchestral works fill out a program designed to stimulate and improve each member's ensemble skills.

Conservatory Chorus
The NEC Chorus, under the direction of Tamara Brooks, devotes itself to the study and performance of great choral works from medieval to modern times. Each year the NEC Chorus gives four concerts and in some seasons appears with the Boston Symphony Orchestra. The Chorus has made numerous recordings and has been selected many times to perform at national and regional conferences.

Members of the NEC Chorus have had the opportunity to participate in concert tours in the United States and abroad. The NEC Chorus has toured Russia, Spain, and Puerto Rico; performed in Israel at the invitation of the Israeli government; and twice toured Europe. Most recently, the Chorus toured Romania, Bulgaria, and China.

Chamber Singers
A select group of students, the NEC Chamber Singers perform music from the Renaissance through the 20th century. In 1991, the Chamber Singers toured Japan and Taiwan.

Recital Chorus
The NEC Recital Chorus, which provides sight-reading practice and ensemble training, gives two concerts a year. Students majoring in Choral Conducting have an opportunity to rehearse and perform with this ensemble.

Great Guests

What do Yo-Yo Ma, Pandit Hariprasad Chaurasia, and Sir Michael Tippett have in common? All three recently taught or performed at NEC. In recent years, Mstislav Rostropovich, Christoph von Dohnányi and Alexander Schneider conducted the NEC Symphony. Leon Kirchner led them in the world premiere of a work he wrote for them. Randy Weston, Melba Liston, Gunther Schuller, Muhal Richard Abrams, and Gerald Wilson came to work with the NEC Jazz Big Band. Ernst Haefliger performed *Die Winterreise* and coached vocalists. With artists like Nathan Milstein, Olivier Messiaen, André Watts, Michael Tilson Thomas, Dizzy Gillespie, Pierre Boulez, and Kurt Masur on campus, inspiration is never far away.

Guest artists at NEC
Clockwise fram tap left: Ernst Haefliger, Cecil Taylor '51, Michael Tilson Thamas, Dizzy Gillespie, Lean Kirchner, Yo-Ya Mo, and Mstislav Rastrapovich

Jazz Ensembles
Coached by the Improvisation Department faculty, NEC's small jazz ensembles perform a variety of traditional and contemporary instrumental and vocal jazz repertoire. Groups include Jimmy Giuffre's ensemble for five saxophones and rhythm section, a contemporary funk ensemble coached by Bob Moses, and Dominique Eade's jazz choir. Other ensembles are coached by faculty members George Russell, John McNeil, George Garzone, and William Thomas McKinley and graduate assistants. The ensembles each perform several times a year in Conservatory concerts.

NEC Jazz Big Band
The NEC Jazz Big Band, directed by George Russell and Scott Cowan, performs classic and contemporary big band music in a variety of concert settings. Since its inception, the band has won critical acclaim for a number of recordings as well as for performances throughout the country. In 1989, the band was featured in a live radio broadcast that aired in some 20 countries in eastern and western Europe and across the U.S. Each year the band performs at least one concert under the direction of a noted guest artist. In the past these have included John Lewis, Dizzy Gillespie, Gunther Schuller, Gil Evans, Randy Weston, Muhal Richard Abrams, and Gerald Wilson. In addition, the band regularly performs the music of co-director George Russell, composer of "Cubano Be/Cubano Bop" and others. The band is open to all Conservatory students by audition.

Contemporary Improvisation Ensembles
Contemporary Improvisation ensembles provide vehicles for the rehearsal and performance of Third Stream music, including partially notated/partially improvised music, totally improvised pieces with formatic bounds only, "jazz"-type improvisations using flexible instrumentation and concepts, and explorations of music of various non-Western cultures. Repertoire ensembles are supervised by department faculty and perform music of various styles in departmental concerts throughout the year. The Freshman Ensemble introduces techniques of improvisation and ensemble playing, drawing on music from diverse sources.

The NEC Bach Ensemble
The NEC Bach Ensemble is a select group that performs Bach's works on modern instruments. The ensemble, directed by John Gibbons, focuses on works such as the Brandenburg Concertos, the orchestral suites, the concertos for violin and harpsichord, and the cantatas. Repertoire, however, is not limited to Bach's works. The ensemble performs twice a year, in a chamber music setting with one musician on each part.

Opera at New England Conservatory
The Opera Department of New England Conservatory, under the direction of John Moriarty, offers a comprehensive training program designed to equip singers with the skills needed by present-day performers. Besides musical coaching in roles and scenes, instruction is given in acting, stage makeup, movement, stage technique, and audition technique. Opera Theater and Opera Studio are open by audition to full-time graduate students, although on rare occasions an exceptionally gifted undergraduate may be admitted. Students are limited to two years of participation in the Opera Studio/Theater program.

The NEC Opera Theater produces two full-scale operas and a series of opera scenes each year. The two full productions are staged at the Emerson Majestic Theatre in Boston's Midtown Cultural District. In the recent past, the Opera Theater has presented Cavalli *L'Egisto*, Chabrier *L'Etoile*, Strauss *Die Fledermaus*, Mozart *Cosi Fan Tutti*, Menotti *The Medium*, Prokofiev *La Duenna*, Verdi *Falstaff*, Mozart *Marriage of Figaro*, Britten *Albert Herring*, Puccini *La Bohème*, Floyd *Susannah*, Stravinsky *The Rake's Progress*, and Poulenc *Dialogues of the Carmelites*.

Opera Studio is a one-year course in which students study and perform opera scenes and serve as opera chorus in the year's major productions. At the conclusion of the year, first-year graduate students in the Opera Studio will be considered for the Opera Theater in the following year.

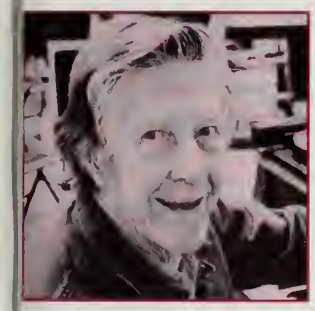
Opera and Music Theater Workshop is an introduction to the basic techniques of opera presentation, open to graduate and undergraduate students for class credit. Studies include preparation of arias and opera scenes as well as musical scenes from vaudeville through American musical comedy.

Historical Performance Ensemble
Directed by John Gibbons, the NEC Historical Performance Ensemble performs vocal and instrumental music through the Romantic period. The Historical Performance Department has a collection of wind and string instruments, including harpsichords, available for student use. Participation is required of Historical Performance majors.

NEC Contemporary Ensemble
The NEC Contemporary Ensemble, directed by John Heiss, presents several concerts annually at the Conservatory and in greater Boston. In recent seasons the ensemble has performed under the auspices of the Fromm Foundation at Harvard, the International Society for Contemporary Music at Northeastern University, and WGBH-FM. The repertoire ranges from Stravinsky, Schoenberg, and Ives to modern masterpieces by Berio, Carter, and Ligeti. It also includes works by prominent local, faculty, and NEC student composers. Recent guest composers with the ensemble have included Lutoslawski, Boulez, Messiaen, Schuller, Maxwell-Davies, Harbison, and Tippett. For several years, the Contemporary Ensemble has won major grants from the Rockefeller Foundation and the Massachusetts Cultural Council in support of special projects for new music.

NEC Percussion Ensemble
The NEC Percussion Ensemble, directed by Frank Epstein, performs twice a year in Jordan Hall at NEC and makes appearances throughout greater Boston. The repertoire, while selected to suit the needs and abilities of the students, has included premieres of works by such composers as Irvin Bazelon, Christopher Rouse, Tibor Pusztai, John Harbison, Stanley Leonard, and James Hoffmann. Guest artists appear frequently with the ensemble, and there are opportunities for solo performances. The ensemble is open to all percussionists; two years of participation are required of all undergraduate percussion majors.

Festival Week
Each year NEC holds a week-long festival of master classes, symposia, and concerts. In 1988 NEC hosted 18 students from Moscow State Conservatory as part of Boston's "Making Music Together" U.S.-Soviet exchange. Stan Getz and the NEC Philharmonia premiered a work by faculty member William Thomas McKinley at the 1989 Jazz and



Third Stream Festival. The 1991 festival featured works of guest artist John Cage (above). Other festivals have focused on turn-of-the-century composers, the works of Brahms and Webern, and American music.

NEC Brass Ensemble
The NEC Brass Ensemble, directed by Frank L. Battisti, performs two concerts at the Conservatory each year plus off-campus concerts at the Gardner Museum, Old South Church, and other venues in the city. Repertoire consists of original and transcribed music from the 16th through the 20th centuries for groups ranging in size from 8 to 25 players. There are opportunities for solo student performances with the ensemble. Membership is open to undergraduate and graduate brass players.

NEC Honors Ensembles
Each year the Conservatory selects five exceptional chamber groups to become NEC Honors Ensembles. They include a string quartet, a brass quintet, a woodwind quintet, and a jazz ensemble. Students receive a stipend and the opportunity to perform 10 concerts a year in the greater Boston area. These may include the "Midday Music" series at the Federal Reserve Bank, well-known university, community, and church recital series, and broadcasts on WGBH-FM's "Off the Record" and "Morning pro musica." Each honors ensemble also gives a recital in Jordan Hall at NEC. In the recent past, the NEC Honors Brass Quintet and the Honors String Quartet were prize-winners in the Coleman Chamber Ensemble Competition in California. In 1991, members of the Honors Woodwind and Honors Brass

ensembles spent three weeks at Moscow State Conservatory as part of the "Making Music Together" U.S./Soviet cultural exchange. The honors groups are coached by faculty members.

The Canadian Brass at NEC
Alumni members of The Canadian Brass, David Ohanian '67 and Eugene Watts '61 M.M., rehearse with NEC students

LIFE AT NEC
THE BENEFITS OF BOSTON

Jennifer Sacher
Cedar Grove, N.J.
M.M. in Violin Performonce.
Jomes Buswell's studio.
Resident Assistont.

Mr. Buswell makes sure you listen to your playing—that you're critical. Every Monday night the whole studio gets together. We perform for each other and he comments. That's why we're all such good friends. We've heard each other all year. It's a nice support group.

Musical expression isn't guaranteed by the ability to put notes on a page or to play them. Its roots lie deeper—in what you hear, what you know, what you live.

For students seeking to become complete musical artists, Boston is one of a handful of cities in the world to nourish those roots fully. Boston is a place to listen, to learn, and to grow. Indeed, the richness and variety of Boston are important reasons why NEC's 700 students come from all 50 states and from 38 countries around the world to study here.

The Community of Musicians

Boston is a major metropolis, and yet one in which it's easy to feel close to the center of things. That's especially true for NEC students and their music.

At the Conservatory, students have many opportunities to hear performances by faculty members and appear in the 450 NEC concerts given each year. Conservatory ensembles have performed around the world as well as at home with the Boston Symphony Orchestra and throughout New England. Frequent master classes and informal departmental recitals give students a chance to play for guest artists and other faculty members. Many studio instructors arrange regular studio recitals so students can learn from each other as well.

Students and faculty come together around more than music, however. Social highlights of the year include a trip to George's Island, NEC Red Sox Night at Fenway Park, the Halloween dance, GradFest (complete with a faculty dunk tank), and the Maestro Match NEC/Juilliard hockey game—the only intercollegiate sports rivalry between music schools. Dances, movies, and lectures provide a variety of entertainment that turns a campus into a community.

Listening to Boston

Sounds and sights that will make you a better musician and broader person extend beyond the Conservatory campus in every direction. Symphony Hall, the Museum of Fine Arts, the Huntington Theatre, the Gardner Museum, and the Boston Public Library are all within walking distance of NEC. Boston's countless museums, art galleries, and performance spaces are convenient by subway, trolley, or bus. The city's Midtown Cultural District is only four "T" stops from NEC—making it easy to go to the theater, attend a Boston Ballet performance at the Wang Center, or see a production of the Boston Lyric Opera. NEC's box office frequently offers discounted tickets to Conservatory students for musical events across the city. Many students also perform in the numerous orchestras, theater groups, choruses, jazz clubs, chamber music groups, and new music ensembles in the greater Boston area.

Moscow State Conservatory and NEC students at the piano after a "Making Music Together" festival concert./BOSTON GLOBE PHOTO

Getting Together
Music is in the air at NEC and informal opportunities to play are as close as the person next door

All of this is found in a city that has an outstanding historical heritage and a population of diverse ethnic groups and cultures—not to mention the 200,000 students attending some 60 colleges and universities in the metropolitan area. Whether you want to try dim sum in Chinatown, sample fresh seafood at the pier, or feast on Italian cuisine in the North End, you have plenty of options in Boston. You can explore the Freedom Trail, go on a whale watch from Boston Harbor, walk to Fenway Park for a Red Sox game, bike or sail along the Charles River, shop on Newbury Street, see the Celtics in Boston Garden, or just hang out in Harvard Square. And going to school in New England means you can spend a weekend hiking in the White Mountains or a day at the beach on Cape Cod. No matter what your interest, Boston has something to offer.

Living

The Residence Hall, located directly across Gainsborough Street from the Main Building, provides comfortable, on-campus accommodations for 168 men and women. It includes six floors of student dorm rooms, largely double occupancy, as well as practice rooms, a dining room, guest rooms, a television lounge, 24-hour security, and laundry facilities. NEC's Spaulding Library is adjacent. A professional, live-in director and six resident assistants oversee a variety of programs and services that promote the emotional, social, and intellectual growth of students.

All freshmen and transfer students who do not live at home or with relatives in the Boston area are required to live in the Residence Hall. Exceptions to this policy, based on considerations of age or other extenuating circumstances, are reviewed by the Dean's Office.

Any off-campus student may join one of the Residence Hall's meal plans. Information on available off-campus housing is posted in the Residence Hall.

Student Organizations

The Organization of Students (TOS) serves as the student government of the Conservatory. An elected executive committee and student senate, with representatives from all departments, work with the administration on issues of campus concern. TOS also organizes social activities for students, such as dances, city tours, sports outings, the annual Maestro Match hockey game with Juilliard, apple-picking excursions, and day trips to George's Island and Plimouth Plantation.

Students can also join one of the Conservatory's clubs and music fraternities, which include Mu Phi Epsilon, Phi Mu Alpha Sinfonia, the Mountaineering Club, NEC Christian Fellowship, and Sigma Alpha Iota. NEC's active International Student Organization plans social activities—including parties, movies, hikes, and the annual international music and food festival—for foreign and American students.

Student Services

At NEC, education goes beyond what takes place in studios and classrooms. The following student services and programs enhance the academic curriculum.

Orientation is held the week before classes begin to introduce all new students to the academic and cultural life of the Conservatory. Planned jointly by students and staff, Orientation provides opportunities for incoming students to explore both NEC and Boston. Throughout the week, advisors assist students in planning their fall semester schedules. Placement tests are also administered for certain courses.

A two-day International Student Orientation, which takes place just before the general Orientation, provides an introduction to the U.S. educational system, American culture, and special services offered by NEC for international students.

The professional advising staff of the Dean's Office provides academic counsel for all students throughout their stay at NEC. In addition, studio instructors often serve as informal faculty

advisors with whom students may discuss career goals and ways to meet them.

The Peer Advisor Leader (PAL) program matches new freshman, transfer, and international students with upperclassmen. PALs introduce new students to Conservatory life and are available for informal advising and support throughout the year. The PAL program is an extension of the academic advising program.

The Career Planning Office helps you develop practical skills for advancing your career in a dynamic and competitive musical marketplace. These skills are becoming an increasingly necessary part of a complete musical education, and they will serve you for a lifetime. They help insure that the talent you have worked so hard to perfect can find its proper audience.

The office helps you identify and take advantage of career opportunities through a range of resources including:

Career Counseling
Career Skills Course
Career Resource Library
Job Listings
Resume Service–Work with a resume counselor to produce a resume, cover letter, business cards, a list of references, and professional stationery tailored to specific career goals.
Dossiers–Recommendations may be placed on file to be forwarded as needed to potential employers and graduate schools.
Career Skills Publication Series–Titles include "Survival Packet for Musicians," "Composer's Resource Guide," "Financial Management for Musicians," "Achieving a Professional Image," and "A Practical Guide for Music Teachers."
Career Seminars–Recent examples are a seminar on the jazz business, a film-scoring workshop, and an all-day career management seminar with experts in the music business.
Career Planning Database–A computer search can retrieve information on festivals, competitions, graduate programs, and fellowships. Students may research everything from teaching jobs in Texas to summer music festivals for singers.

The Office of Alumni Relations provides post-graduation career planning support through resources like *Career Connection*, a network of alumni willing to talk with students and graduates about particular fields. The office also coordinates events of the *Alumni Association*, which serves as a vital extension of the Conservatory into the musical community.

The Gig Office (officially known as the Student Performance Office) provides an ongoing referral service for performance positions in the Boston area. In effect, it is your private booking agency, offering you direct access to the professional performance opportunities

Jeb Dubus
Haverhill, Mass
B.M. in Guitar Performance
Robert Sullivan's studio.

In Boston, you can easily see a concert a week. And besides the museums and concerts, you're within two hours of everywhere you'd want to go. There are things that you'll remember for the rest of your life—mountain views, the ocean, canoe rides. And the fall is beautiful in New Hampshire and Maine.

Maestro Match
The annual NEC vs. Juilliard hockey game is the longest-running sports rivalry between music schools

Studying in the Public Garden
Each fall Boston welcomes 200,000 students attending some 60 colleges and universities in the metropolitan area

of a great cultural center. It is perhaps the most active office of its kind at a major music school, booking nearly a quarter of a million dollars worth of business for students each year. Qualified students are referred to clients seeking musical entertainment, substitutes for orchestras, or teachers. Through gigging, students can gain performance experience as they earn money to help offset expenses of their education. College Work Study eligibility is not required.

Health Services offered to all NEC students include comprehensive accident and sickness insurance coverage, as required by state law. All students are eligible for dental coverage through the Boston University Dental Plan. Full details are contained in the NEC Catalog.

The NEC Student Insurance Plan, which is underwritten by The New Hampshire Group, is designed to work hand-in-hand with the Lane Health Center at nearby Northeastern University. Lane Health Center is a fully staffed student health clinic equipped to provide walk-in health and wellness treatments to students. Coverage includes emergency and routine health care, laboratory tests and x-rays, physical therapy, and limited specialty clinics.

All Residence Hall students are required to enroll in this plan. Non-dormitory students who are eligible to waive the NEC Student Insurance Plan because of comparable coverage provided by an alternate plan are encouraged to enroll in the Lane Health Center.

Psychological counseling services are also available through the NEC Counseling Center, which is staffed by two psychologists and several Harvard University doctorate candidates. Students' visits remain completely confidential, and use of this free support service is encouraged.

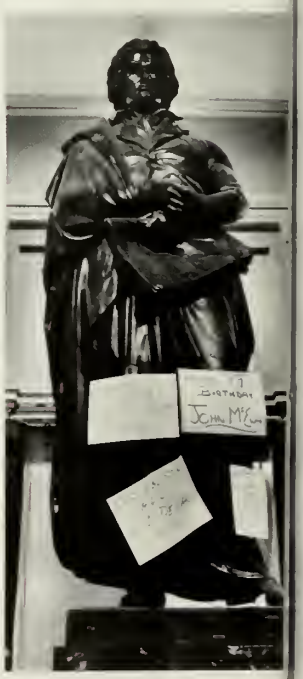
The International Student Office (ISO) helps students from other countries adapt to Conservatory life. The ISO assists international students in dealing with the Immigration and Naturalization Service. This includes providing information on immigration regulations, travel, and employment. Workshops on immigration issues and cross-cultural communication are offered as well.

The ISO also coordinates NEC's International Hospitality Program, which matches interested students with American hosts. Hosts offer companionship to students throughout the year by inviting them for meals, outings, and other events.

An international student advisor is available for academic advising and can arrange for tutorial help for coursework.

The Conservatory offers courses in Intensive English and English as a Second Language (ESL) for students who are not fluent in English. Taught by professional language specialists, these courses are designed to help international students achieve the fluency needed to participate effectively in academic courses. All international students who are not native English speakers are required to pass NEC's English competency test before they may take academic courses. Those who do not pass are enrolled in the Intensive English Program along with studio instruction and ensembles. Detailed information on academic policies for international students is available in the International Student Handbook.

The Ludwig Link
At NEC, often the best way to get in touch with someone quickly is to tape a message to the 12-foot statue of Beethoven—a favorite meeting spot at the Conservatory



Accomplished, fresh-faced 'La Boheme'

By Anthony Tommasini
SPECIAL TO THE GLOBE

Opera Review

John Moriarty, director of the New England Conservatory Opera Theater, is respected for his adventuresome choices of repertory and his championing of neglected 20th-century works. But he knows that

Everyone in the cast was palpably thrilled to be singing this fabled opera, and the

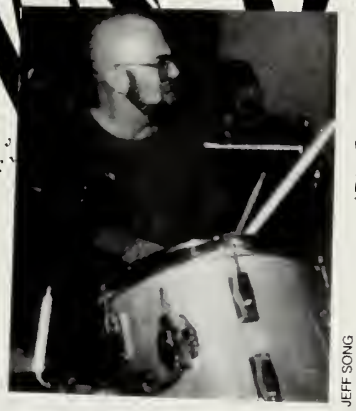
LA BOHEME
By Giacomo Puccini presented by the New England Conservatory Opera Theater, John Moriarty, director.
AT: Emerson Majestic Theater (repeat tonight at 8 and tomorrow at 3)

DOWN BEAT®
Jazz, Blues & Beyond

...eners.

...amiliar ... NEC production, th... ventional, was ac... handsome.

"La Boheme' ... young people ... painters and m... on the Left ... they can. Th... know all abo... looked the... one in the ... to be sin... the fact ... enable... with ... ing t... the ... mi... ti... l...



JEFF SONG

GRISHA ALEXIEV, a New England Conservatory Artist Diploma candidate, jazz drummer, and composer, has received a 1990-'91 Presser Music Award. Alexiev is a second-year student in the Conservatory's Artist Diploma program. At NEC, he studies with Fred Buda, Dave Holland, and Bob Moses and has been a member of the NEC Honors Jazz Quintet and the NEC Jazz Big Band. A Bennington, Vermont native, Alexiev began playing drums at age 17 and played percussion with the Vermont Symphony Orchestra.

He has played drums for Chet Baker, Wynton Marsalis, Arnett ... Randy Weston, Joanne ... Russell, and

...l. The orchestra un... played exceptionally ... its familiarity, this is ...re to bring off. ...e grasp of the ... dramatic arcs ... to follow sing...

...ortcoming of ... Moriarty's ... clean but ... e Cafe Mo... e to look ... were bor... a in B... wded w... en (gu... horus ... en th...

MUSICAL AMERICA

Lincoln Russell

Haesun Paik, piano

Just when everyone seemed agreed that "contest" pianists all sound pretty much the same, along comes the winner of the University of Maryland's William Kapell Competition. Twenty-five-year-old Haesun Paik (pronounced Hey Soon Peck) a pupil of Russell Sherman for six years, is individual, original, and what's more, intelligent—a quality in music far rarer than the reader may think. Word about this remarkable gift from Korea to the United States must have got around, for her debut recital at Alice Tully Hall on November 18 was sold out.

...ressed in a black chiffon gown shim... ...r and green sequins that ... of paradise ...

Lookout
A GUIDE TO THE UP-AND-COMING

ONCE THE PRIDE OF SHANGHAI, PIANIST TIAN YING STRIKES A CHORD IN THE U.S.

Tian Ying doesn't really think of himself as a prodigy. Okay, so he took up piano at 3, never failed to name the pitch when a fork was struck against a glass, and debuted with his hometown orchestra, the Shanghai Symphony, at age 11. "I had very good years as a child," he shrugs. "I heard many people say I was a prodigy, but maybe they were just trying to be nice."

If so, they're getting nicer all the time. Ying, now 19 and a scholarship student at the New England Conservatory of Music in Boston, has been piling up piano prizes ever since he emigrated to the U.S. from mainland China by himself in 1984. He won the Stravinsky International Piano Competition in 1985 and the Young Keyboard Artists Competition in Ann Arbor, Mich., a year later. His playing leaves audiences enraptured. "Tian is an absolutely magnificent talent," exclaimed conservatory teacher Jacob Maxin upon hearing him for the first time.

Ying's parents, Shengji, a piano teacher, and Komein, a former trumpet soloist with the Shanghai Symph...

Extraordinary performance of Tchaikovsky Trio

By Richard Dyer
GLOBE STAFF

Music Review

"Wow!" somebody exclaimed at the close of the Tchaikovsky Trio before the applause could even start, and it was about the only thing anybody *could* say.

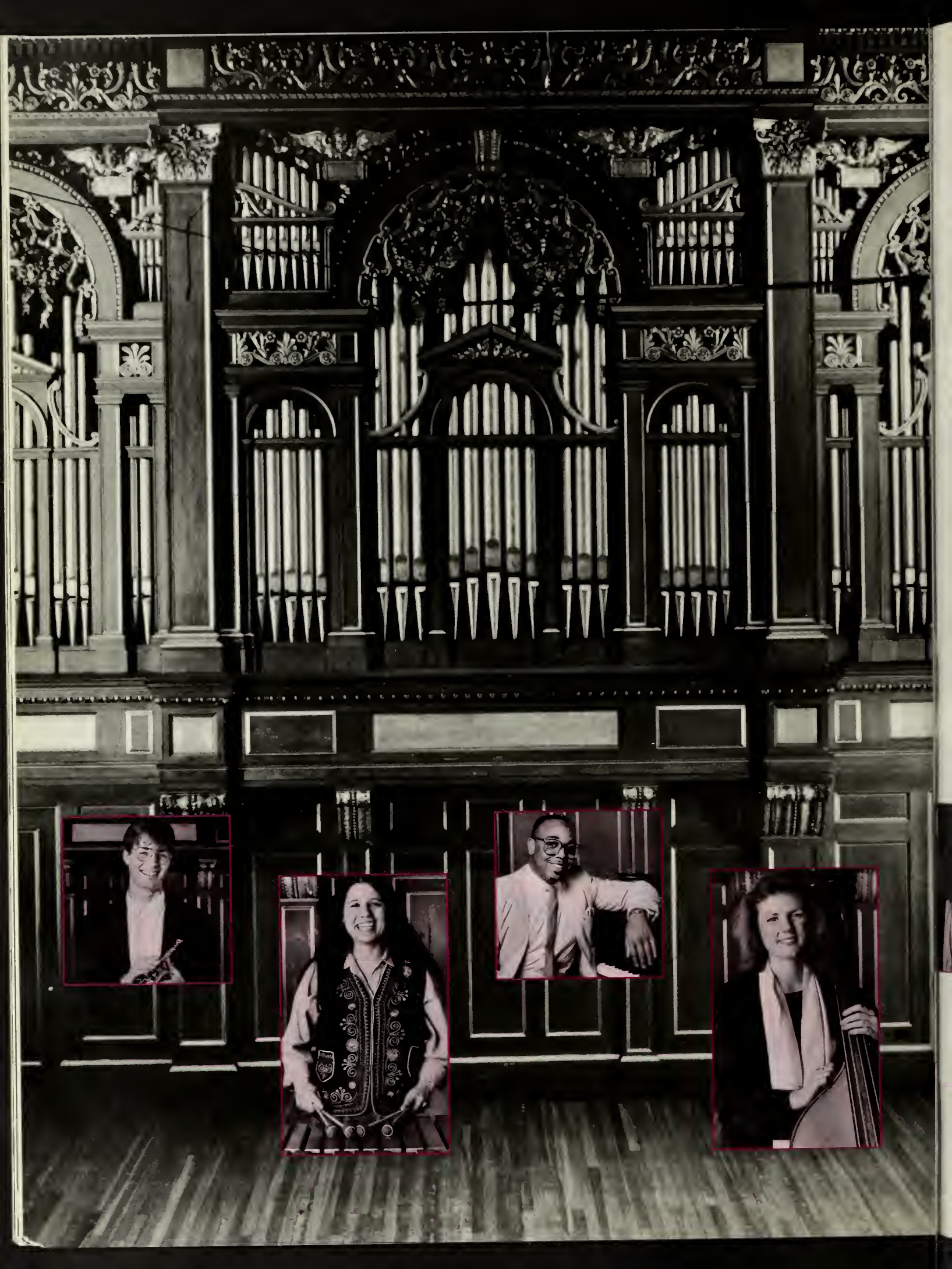
It was an extraordinary performance by the president and first lady of ... England Conser...

FIRST MONDAY,
Program of chamber music
Presented by the New England Conservatory
At: Jordan Hall, Monday

...From Mao ...na. When ...a for more ...eir bless... ...ared of ..." he re...

Perhaps he knew how well he'd ... Tian spends off-hours in ... studio apart...

"Lookout" reprinted from the May 2, 1988, issue of People Weekly Magazine ©1988 Time, Inc. Photograph by Richard Howard
"Extraordinary performance of Tchaikovsky Trio," by Richard Dyer, December 6, 1989 (Reprinted courtesy of The Boston Globe)
"Grisha Alexiev" reprinted with permission from DOWN BEAT magazine. "Haesun Paik" reprinted with permission from MUSICAL AMERICA.



Wendelin Lockett
Columbia, Ma.
M.M. in Vocal Performance.
Helen Hodom's studio.
Opera Program with John Moriarty.
Played Rosalinda in the NEC Opera Theater production of *Die Fledermaus*.

I know I'm not the same person I was when I came here. At first I never said anything; now they can't shut me up. Now I'm comfortable on stage—taking a chance on myself and my talent. I'm believable not only as a singer but as an actress.

PROGRAMS OF STUDY
FOUNDATION OF A COMPLETE MUSICIAN

The NEC curriculum lays a foundation for achievement in every area of music. It will enable you to develop as an artist, adapt to musical challenges, and explore new directions throughout your musical career. At the undergraduate level, a balanced, rigorous program fosters well-rounded, musical artists. At the graduate level, students acquire superior technical skills and develop a deep intimacy with music. Above all, NEC's programs encourage students at every level to begin forging the musical identity that will set them apart in the professional world.

While it is not possible to predict your musical destiny, the NEC curriculum prepares you to shape it, no matter how much the world of music changes.

Undergraduate and Graduate Areas of Major Concentration

Bassoon
Clarinet
Composition
Contemporary Improvisation
Double Bass
Euphonium
Flute
Guitar
Harp
Harpsichord
Historical Performance
Horn
Jazz Studies
Music Education
Music History
Oboe
Organ
Percussion
Piano
Saxophone
Theoretical Studies
Trombone
Trumpet
Tuba
Viola
Violin
Violoncello
Vocal Performance

Graduate students may also major in the following additional areas:
Accompaniment
Choral Conducting
Musicology
Orchestral Conducting
Wind Ensemble Conducting
Vocal Pedagogy

School of Undergraduate Studies

The School of Undergraduate Studies offers programs and courses of study leading to the Bachelor of Music Degree and the Undergraduate Diploma. NEC also offers a double-degree program in cooperation with Tufts University that leads to the Bachelor of Music (NEC) and Bachelor of Arts or Bachelor of Science (Tufts).

Bachelor of Music

The bachelor's program at New England Conservatory is designed to educate the whole musician. It combines studio instruction and a wide range of performance opportunities with a coordinated curriculum of classroom instruction in music history, music theory, and the humanities. NEC undergraduates receive a well-rounded education through a course of study that balances preparation for a life in music with preparation for life.

Studio/Ensemble Offerings

Throughout the course of their stay at the Conservatory, students receive weekly private lessons with their studio

instructors and are placed by audition in at least one large ensemble, chamber music group, or small jazz ensemble per semester. NEC's extensive small ensemble programs give students the opportunity to audition for one of 50 chamber ensembles or 12 jazz groups at the beginning of each semester. Groups are coached by a faculty member for an hour every week, meet frequently to rehearse, and perform each semester. For more information on the large performance ensembles, consult the Performance Opportunities section.

Classroom Instruction and the Liberal Arts

Recognizing the student's commitment to a professional life in music, the Conservatory views the liberal arts as essential background for musicians. A leader in the education of musicians, NEC has developed a unique curriculum that integrates liberal arts with music history and theory so that students study musical genres in the appropriate historical, literary, and cultural contexts. Approximately one quarter of NEC's academic requirements, therefore, are in the liberal arts. All students take humanities core courses as well as writing and rhetoric courses. They also choose from a range of multidisciplinary electives.

Academic course work begins in the freshman year with a core group of classes in theory and music history plus liberal arts classes. As sophomores, students explore the 18th, 19th, and 20th centuries in coordinated music history, theory, and humanities courses. Building on this foundation of common knowledge, students can focus on areas of special interest during the final two years of study through elective courses in all three departments.

The Career Skills course, taken during the junior year, gives students practical knowledge about the music profession, including information on auditioning, job networks, agents, and contracts.

Bachelor of Music Requirements: 120 credits, full participation in ensemble program. All performance majors are required to pass a promotional evaluation at the end of the freshman, sophomore, and junior years and a recital in the senior year.

Double Major

Qualified students may apply for double major status during their sophomore year. This is a program that combines a performance major with a nonperformance area such as Music Education, Music History, or Music Theory. The double major program is designed and approved in consultation with the appropriate department heads and the Associate Dean for Curriculum.

NEC/Tufts University Five-Year Double Degree Program

Appropriately qualified students who wish to pursue degree studies with a dual focus—in music and in the humanities or sciences—may choose the New England Conservatory/Tufts University Double Degree Program. A highly concentrated and rigorous five-year program, it combines studies in the liberal arts and musical disciplines, leading to a Bachelor of Arts or Bachelor of Science degree from Tufts and a Bachelor of Music degree from New England Conservatory.

In the first and second years, students take most of their courses at Tufts; in the third and fourth years, instruction is principally at the Conservatory; and in the fifth year, instruction is almost evenly divided between the two institutions. Individual programs are flexible and are planned by the student and advisors at the two institutions. A detailed description of the program and its requirements is contained in the NEC Catalog.

Students should follow the instructions for, and complete entirely, the applications for admission to both New England Conservatory and Tufts University. Complete information on how to apply can be found in the Admission Information and Procedures section.

Cross-Registration

New England Conservatory undergraduates have the opportunity to take courses at Northeastern University, Simmons College, and Tufts University. Through reciprocal agreements with those institutions, students can apply credit for selected courses to a bachelor's degree at the Conservatory.

Undergraduate Diploma Program

The Undergraduate Diploma Program is a three-year sequence of musical performance studies focusing on studio instruction in instrumental or vocal performance, repertoire coaching, and tutorials. It includes appropriate ensemble and chamber music participation and classroom course work, leading to the award of Undergraduate Diploma of New England Conservatory of Music.

Requirements: minimum of 72 credits, yearly promotional evaluations, and a final recital.

Christopheren Nomura
Ooklond, Colif.
NEC/Tufts Double Degree olumnus, M.M. in Vocol Performonce. Presently an Artist Diplomo condidote.
Suson Clickner's studio.

I got two very important educations. I'll always be

happy I struggled through a political science and liberal arts education. At Tufts I got a chance to understand more than one side of music—how it is affected by politics, social systems, and cultures. And I knew I had a place at NEC to nurture my dreams.

Undergraduate Course Offerings
In addition to studio and ensemble opportunities, the Conservatory offers the following courses, arranged alphabetically by department. Not all courses are offered every year. All admitted students receive the NEC Catalog, which contains detailed course information and degree requirements.

Undergraduate Courses

Accompaniment
Introduction to Accompanying Skills
Advanced Accompanying Skills
Studio Accompaniment

Brass and Percussion
Chamber Music for Percussionists
Drum Set Class
Brass Orchestral Seminar
Percussion Orchestral Repertoire Seminar

Chamber Music
Performance of Chamber Music
Sonata and Lieder Repertoire
Duo Pianist Repertoire

Conducting
Choral Conducting
Orchestral Conducting
Woodwinds and Brass: Development and Literature
Wind Ensemble Conducting

Composition
Compositional Notation
Composition for Non-Majors
Instrumentation and Orchestration
Introduction to Sound Synthesis
16th-Century Counterpoint
Tonal Composition

Historical Performance
Elementary Thoroughbass
Keyboard Instruments and Repertoire: Bach to Beethoven
Classical Era Chamber Music Performance
Harpsichord Literature for Pianists
Viol Consort
Issues in Historical Performance

Interdisciplinary Studies
Career Skills
Independent Pedagogy Practicum
Internship in Arts Management

Jazz Studies and Contemporary Improvisation
Introduction to Jazz Theory and Ear Training
Jazz Theory
Arranging
Jazz Repertoire
Lydian Chromatic Concept of Tonal Organization
Advanced Lydian Chromatic Concept of Tonal Organization
Advanced Arranging
Jazz Ear Training
Development of Rhythmic Skills
Fundamentals of Aural Training
Advanced Aural Training
Development of Personal Style
Aural Training and Improvisation for Non-Majors
Jazz Vocal Traditions
Soul Music
Rhythmic Training
Issues and Trends in American Music
Yiddish Music Performance Styles
Indian Modal Improvisation
Third Stream Explorations: A Boston Perspective
Senior Seminar in Musicianship
Music of Billie Holiday

Liberal Arts
*Academic Skills
*Rhetoric
English as a Second Language (I and II)
Introduction to Spoken German (I and II)
German III

French (I and II)
Italian (I and II)
*Humanities (I, II, and III)
Medieval and Renaissance Culture
Visual Arts
Impressionism
Archetypes: Don Juan
Black Culture and Consciousness
Women, Myth, and Culture
Women and Literature
Revolutions
The Cosmos: Chance, Order, Necessity
Music, Society, and Politics
Darwin, Marx, and Freud
Shakespeare
Problems in Philosophy
Post-War World
Roman Culture and Society
Psychology of Life Cycle
Psychological Inquiry
Film Studies (I and II)
Problems in Political Economy
China and Japan
British Literature Since 1800
Europe in the 20th Century
The American Century
Modernism
Human Nature
Universe: Introduction to Astronomy and Cosmology

Music Education
Music Education Orientation
Music Education Laboratory
Guitar Class

Percussion Class
Brass Sequence (I-IV)
String Sequence (I-IV)
Woodwind Sequence (I-IV)
Composition, Orchestration, and Arranging
Teaching Choral Music
Teaching Instrumental Music
Test, Measurement, and Assessment in Music Education
Models of Music Learning
Music for Special Learners
Teaching Classroom Music I: Grades N-4
Teaching Classroom Music II: Grades 5-9
Teaching Classroom Music III: Grades 10-12
Teaching Jazz
Practice Teaching Seminar
Practice Teaching

Music History
*Introduction to Musical Styles
*Survey of Music History (I-III)
19th-Century Program Music

*18th- and 19th-Century Harmonic Practices
Twelve-Tone Music
Introduction to Microtonal Music
20th-Century Compositional Practices
Advanced Harmony
Analysis and Performance of 19th-Century German Lieder
20th-Century Lieder
Advanced Solfège
16th-Century Counterpoint
Invention in the Style of Bach
Fugue in the Style of Bach
Microtonal Composition and Performance
Pedagogy of Basic Skills

Opera
Opera and Music Theater Workshop

Organ
Elementary Thoroughbass
Organ Class for Non-Majors

The Classical String Quartet
Music Since 1945
Introduction to Non-Western Music
Area Studies in Non-Western Music
Dramatic Vocal Music from Monteverdi to Handel
Survey of Jazz History
Defining Greatness, Three Case Studies: Machaut, Josquin, Byrd
The Keyboard Music of Bach, Handel, and Couperin
The Operas of Mozart
Ives and Bartók
The Symphony: Early 18th Century through Beethoven
Art Song in the 19th Century
Paris and Vienna: 1880-1920
Ellington, Monk, and Mingus
Schoenberg and Stravinsky: Old Rivals, A New View
History of Women Composers
The Avant-Garde in America
African-American Folk Styles

Music Theory
*Solfège (I-IV)
Performance Techniques
*Species Counterpoint and Keyboard Harmony

Piano
Piano Class
Piano Performance Seminar: Investigations of the Pianist's World, Music, and Concerns
Piano Pedagogy

Strings
Bass Class
Chamber Music for Guitar
Guitar Repertoire and Performance Seminar
Viola Class for Violinists
Aural Heritage of String Playing
String Pedagogy

Voice
Voice Class
Diction for Singers

Woodwinds
Woodwind Performance Seminar

* Core Courses

Pedro Sarmiento
Modrid, Spoin.
B.M. in Contemporory Improvisotion, Piono.
Ron Bloke's studio.
Member of the Boston Arts Ensemble.

The philosophy of Contemporary Improvisation seems very far out because it talks about artistry, creativity, and genius. And then you have to go through classes and normal stuff. Contemporary Improvisation is both special and regular.

School of Graduate Studies

The School of Graduate Studies offers programs and courses of study leading to the Master of Music degree, the Doctor of Musical Arts degree, the Graduate Diploma, and the Artist Diploma. The primary focus at the graduate level is intensive professional training in the major area of study through studio work and ensemble participation leading to graduate solo recitals. Each graduate program requires a minimum of two years in residence at the Conservatory; the master's degree must be completed within five years of the candidate's admission to the program.

Master of Music

The master's program is designed to prepare students for a professional career in music. Studio and ensemble work are supplemented by course requirements in each major that may include master classes and repertoire courses. Master of Music candidates undertake rigorous academic work in musicology and theoretical studies to gain an understanding of music history as well as analytical issues and processes. All master's students must pass comprehensive music history and theory exams to ensure familiarity with the requisite theoretical skills and historical background expected of professional musicians. A wide range of electives gives students the chance to concentrate on special interests—or broaden their horizons—as they round out their course of study.

Requirements: 36 semester hours of credit, promotional evaluation at the end of the first year, final recital for performance majors.

Second Master of Music Option

A second Master of Music degree can be earned following completion of the first master's program. Normally, the second degree can be completed in one additional year. It is best to plan the program for a second M.M. while completing work on the first.

Doctor of Musical Arts

The degree of Doctor of Musical Arts is offered in Performance and Composition. The doctoral degree is designed to provide professional musicians with the necessary knowledge and skills for artistic, cultural, social, and educational leadership. Master's recipients with serious interest in music history and theory who have excelled in their major field of study are encouraged to consider this very rigorous and select program. The usual course of study consists of 60 credit hours beyond the Master of Music degree: 30 in the area of concentration and 30 in supporting areas; the exact distribution of courses and credits is determined by contract with the Doctoral Committee. The minimum residency as a full-time student is one year, and it is expected that the equivalent of five full-time semesters will be required to complete the degree.

Graduate Diploma

The Graduate Diploma is an intense program of high-level graduate instruction in performance or composition studies. It is open to students of exceptional abilities who wish to dedicate their study to studio instruction and performance. The major portion of the curriculum is made up of studio instruction and ensemble/chamber music experience; course work is determined individually by the student in consultation with the Graduate Advisor.

Requirements: 24 semester hours of credit, recital at the end of each year.

Artist Diploma

The Artist Diploma is New England Conservatory's highest award for achievement in performance. It is a tuition-free program open by competition to unusually accomplished solo performers.

Each individual's program is formulated through conferences with the principal teacher and the Artist Diploma Committee, a faculty/administrative body that advises participants and monitors programs and student progress. The committee may recommend course work, independent study projects, consultations and coachings with members of the faculty, and participation in NEC's ensembles. The program, however, insures the student freedom for intensive performance studies and practice, culminating in two full Jordan Hall at NEC recitals, one in each year of residence.

Except in the most unusual and compelling circumstances, the Artist Diploma will be limited to those areas of performance with a substantial and significant solo repertoire.

In the Works
Works of student composers are performed at Tuesday Night New Music Series concerts and at NEC Honors Ensemble Jordan Hall recitals.

Graduate Course Offerings

In addition to studio and ensemble opportunities, the Conservatory offers the following courses, arranged alphabetically by department. Not all courses are offered every year. All admitted students receive the NEC Catalog, which contains detailed course information and degree requirements.

Graduate Courses

Accompaniment
Coaching in Sonata Repertoire
Studio Accompaniment
Introduction to Accompanying Skills
Advanced Accompanying Skills
Vocal Accompaniment, French
Vocal Accompaniment, German

Brass and Percussion
Drum Set Class
Chamber Music for Percussionists
Brass Orchestral Seminar
Percussion Orchestral Repertoire Seminar

Chamber Music
Sonata and Lieder Repertoire
Interpretation Class
Duo Pianist Repertoire

Conducting
Advanced Solfège
Choral Conducting
Advanced Choral Conducting
Orchestral Conducting
Advanced Orchestral Conducting
Woodwinds and Brass: Development and Literature
Wind Ensemble Conducting

Composition
Composition for Non-Majors
Instrumentation and Orchestration
Digital Music Composition
Graduate Composition Seminar
Introduction to Sound Synthesis
Tonal Composition

Contemporary Improvisation
Graduate Third Stream Ear Training
Aural Training and Improvisation for Non-Majors
Soul Music
Rhythmic Training
Issues and Trends in American Music
Yiddish Music Performance Styles
Third Stream Methodology
Indian Modal Improvisation
Third Stream Explorations: A Boston Perspective
Development of Personal Style
Billie Holiday
Jazz Vocal Traditions

Historical Performance
Elementary Thoroughbass
Classical Era Chamber Music Performance
Baroque Music Performance
Keyboard Instruments and Repertoire: Bach to Beethoven
Viol Consort
Issues in Historical Performance
Harpsichord Literature for Pianists

Interdisciplinary Studies
Independent Pedagogy Practicum
English as a Second Language
Text of German Lieder
Internship in Arts Management

Jazz Studies
Lydian Chromatic Concept of Tonal Organization
Advanced Lydian Chromatic Concept of Tonal Organization
Arranging (I and II)
Advanced Jazz Theory
Jazz Ear Training
Rhythm Practice

Music Education
Administration and Supervision
Curriculum Development
Test, Measurement, and Assessment in Music Education
Practicum in Administration and Supervision
Music for Special Learners
Music and Cognition
Readings in Music Education Research
Current Trends in Music Education
History and Philosophy of Music Education
Directed Study in Music Education
Teaching Jazz
Philosophical Foundations of Education
Contemporary Issues in Music Education

Musicology
Topics in Baroque Music
Baroque Instrumental Music
Topics in Music of the Classical Era
Topics in Music of the 19th Century
History of Western Musical Styles
History of Music in the United States
Jazz History Research Seminar
Renaissance Sacred Music
Baroque Sacred Music
Performance Practice 1100-1500
Performance Practice 1650-1750
Sacred Choral Music: 1750-Present
Topics in Medieval Music
Topics in Renaissance Music
Notation of Medieval Music
Notation of Renaissance Music
Writing About Music: Research Methods for the Practical Musician and Scholar
Teaching Music History
Introduction to Ethnomusicology
Topics in Ethnomusicology
Asian Modal Systems
Ives, Schoenberg, Stravinsky

Opera
The Opera Program, open to vocal performance majors by audition, combines performance with a coordinated curriculum of opera classes. The program is divided into three levels of study: Opera Workshop, Opera Studio, and Opera Theater. (See Ensembles listing on page 8.)

Opera and Music Theater Workshop
Opera Studies: Studio
- Stage Techniques
- Movement
- Stage Makeup
- Opera Diction
- Staging Class

Opera Studies: Theater
- Stage Techniques (I and II)
- Movement (I and II)
- Stage Makeup
- Opera Diction
- Staging Class
- Aria Class

Organ
Elementary Thoroughbass
Organ Class for Non-Majors
History of the Organ and Organ Design
Advanced Keyboard Harmony and Improvisation
Music in Modern Liturgy
Hymnody
Organ Repertoire and Performance Practice
Italian Organ Repertoire of the 17th and 18th Centuries
Italian Organ Music: Frescobaldi
Organ Ensemble Repertoire
Choral Conducting for Organists
Organ Works of J. S. Bach

Piano
Piano Performance Seminar: Investigations of the Pianist's World, Music, and Concerns
Piano Pedagogy
Techniques of Playing 20th-Century Piano Music

Strings
Bass Class
Viola Class for Violinists
Aural Heritage of String Playing
Guitar Repertoire and Performance Seminar
String Pedagogy

Theoretical Studies
Score Reading
Graduate Remedial Music Theory
Significant Theoretical Developments
16th-Century Counterpoint
Invention in the Style of Bach
Fugue in the Style of Bach
Microtonal Composition and Performance
Teaching of Compositional Practice
Interpretive Analysis
Schenker's Analytical Methods
Psychophysical Analysis I: Extended Parameters
Psychophysical Analysis II: Tone Color Analysis
Mathematical Systems
Advanced Sonic Analysis
Bach's Well-Tempered Clavier
Readings in Analysis
Advanced Ear Training
Beethoven Symphonies
Twelve-Tone Music

Voice
Vocal Coaching
Voice Class
Diction for Singers
Vocal Pedagogy
Vocal Techniques and Repertoire, French
Vocal Techniques and Repertoire, German

Woodwinds
Woodwind Performance Seminar

Hu Li
Beijing, Chino.
B.M. in Bossoon
Performonce.
Otto Eifert's studio.

Everyone who lives in the dorm knows me. I talk with my friends all the time so my English is getting a lot better. We don't just talk about what happens, but how to live in this world, how to be a good human being.

Multicultural Offerings

Never in history have our musical resources been so diverse, the influences so truly international. They offer musicians the chance for unprecedented breadth and creative flexibility. At both the undergraduate and graduate levels, NEC has developed a range of courses that introduce students to the wealth of musical traditions. Centered largely in the departments of Music History and Contemporary Improvisation, courses include Indian Modal Improvisation, Yiddish Performance Styles, the Music of Billie Holiday, and Soul Music, with ensembles in Latin and Brazilian music among others. A complete list of multicultural offerings is available through the Office of Admission.

Additional Offerings

In addition to undergraduate and graduate studies, New England Conservatory offers resources to people of all ages, levels of musical ability, and special interests. These services enrich the environment of the Conservatory and expand the family of musicians and music lovers who make NEC the center of their artistic development.

The Piano Technology Department offers a one-year program of study leading to a Certificate in Basic Piano Technology. Students receive a strong foundation in tuning, complete regulation and repair, and rebuilding of grand and upright pianos. For more information, write directly to the Department of Piano Technology.

Teacher Certification is earned at NEC in the undergraduate Music Education major and through various programs involving special study. For more information, contact the Associate Dean for Curriculum.

NEC's Summer School offers a varied selection of courses, workshops, and studio instruction. Students come from across the country to study with outstanding Conservatory faculty and visiting artists. Courses are offered at the undergraduate and graduate levels, and are usually available for both credit and noncredit. For more information, please contact the NEC Extension Division.

The NEC Extension Division offers a series of degree and nondegree music programs and outreach services for musicians of all ages. Preparatory School students can join one of five orchestras, a jazz ensemble, a chamber ensemble, or a wind ensemble; take classes; receive private lessons; participate in master classes; and much more. The Extension Division also administers NEC at Walnut Hill, a full-time program for accomplished musicians in grades 8 to 12. Students can live at the Walnut Hill School, and take an integrated program of college preparatory academics and advanced music study at the Conservatory. NEC at Walnut Hill is directed by Benjamin Zander under the artistic patronage of Yehudi Menuhin.

For more information, please contact the Extension Division Office.

World Music at NEC
Guest artist Pandit Hariprasad Chaurasia, the foremost North Indian flutist, was in residence at NEC for two weeks

Nadja Gale
Bolo Cynwyd Pa
B M in Double Bass
Performance and
Music History with
concentration in
Ethnomusicology.

A Career Skills class got me working with a composer—we started working on pieces together. I'd play through what he'd written and tell him this worked, that didn't work, this part is good... (Gale premiered the end result, Completed Suite for Bass, at the International Society of Bassists Competition and Convention, where she won the Gary Karr Foundation Award.)

FACILITIES AND RESOURCES
ENCOURAGING EXCELLENCE

Conservatory Buildings

The Conservatory's Main Building houses three concert halls, smaller performance rooms, administrative offices, practice rooms, and support facilities. In the past several years, this historic building has undergone significant renovations.

The Conservatory has recently acquired a large four-story building located on St. Botolph Street directly behind the Residence Hall. The St. Botolph building offers additional practice, rehearsal, and instructional space and houses administrative offices.

Concert Halls

Jordan Hall at New England Conservatory is the focal point of the Main Building. Built in 1903, this hall is now considered one of the most acoustically perfect concert halls in the world. Its seating capacity of 1,019 makes it ideal for large ensemble performances and faculty recitals. The hall was a gift of longtime Trustee Eben D. Jordan.

Brown Hall has a seating capacity of 200 and is the site of chamber music concerts, opera scenes, and student recitals.

Williams Recital Hall has seating for up to 150, providing an intimate concert facility for student recitals and smaller chamber ensembles.

Instrument Collections

The Conservatory maintains an extensive collection of orchestral instruments, which may be loaned or rented to students. Among the more exceptional instruments in the collection are two Vuillaume violins.

There are 142 pianos throughout the Conservatory, including 67 Steinway grands.

NEC's early instrument collection includes several single-manual and five double-manual harpsichords. Other early keyboard instruments include a Noack portative organ and a 1620 Hans Ruckers virginal that is on loan to Boston's Museum of Fine Arts. The Department of Historical Performance owns a set of crumhorns and a set of Renaissance recorders. Viola da gamba students may use instruments from the chest of Dolmetsch viols belonging to the Conservatory.

Our Tourjée and Sargent instrument collections are housed primarily in the Harrison Keller Room in the Main Building. Eben Tourjée, the founder of the Conservatory, followed the example of the European conservatories by building an extensive musical instrument collection. The Tourjée and Sargent collections contain a large number of wind, string, and percussion instruments from India and the Far East. Among the outstanding historical instruments from the West is an ornate *buccin*, or trombone, which is decorated with a dragon's head.

Facilities for organ study, practice, and performance consist of six instruments of various sizes and differing tonal designs and actions, all with mechanical action.

The Conservatory's Carr Organ Room was constructed in the Renaissance style and is noted for its favorable acoustics. It houses a Fisk chamber organ and a Noack meantone organ. The Fisk, built in 1974, is an all-purpose chamber instrument of seven stops well-suited for continuo playing. The

Noack is a two-manual and pedal organ with four and a half stops and suspended mechanical action. Built by Fritz Noack in 1979, the organ is tuned in meantone temperament.

Other practice rooms house the country's first Metzler organ, a two-manual instrument of 11 stops (15 ranks) built in Zurich in 1957; the Noack organ (Georgetown, Mass., 1965), which has two manuals and nine stops; and the Hammarberg organ (Gothenburg, Sweden, 1965), a two-manual organ with 12 stops that is tuned in the temperament of modified Kirnberger III and was the first Hammarberg organ in the U.S.

NEC students also have access to the world-renowned Fisk organ in Boston's Old West Church, an historic building with excellent acoustics designed by Asher Benjamin. Built in 1971, the Fisk organ has three manuals and pedal with 29 stops.

The Libraries

The Harriet M. Spaulding Library contains 70,000 volumes of music, books, microforms, and manuscripts and subscribes to over 250 music journals. The library's special collections include early printed editions from the 16th, 17th, and 18th centuries, manuscripts and first editions of works by composers of the "Boston School," the John A. Preston collection of letters by eminent 19th century composers, and the Elise Hall manuscript collection of works commissioned from prominent 20th century composers.

Spaulding Library provides NEC students and faculty access to over 900,000 volumes in the collections of nearby institutions through Fenway Libraries Online. NEC shares reciprocal borrowing privileges by means of "Walk-in Interlibrary Loan" with 13 institutions in the Fenway Library Consortium (FLC), including the Museum of Fine Arts, Simmons College, and the University of Massachusetts/Boston. NEC also shares a cooperative agreement for guest use of collections with 14 institutions in the Boston Area Music Libraries (BAML), including Boston University, Brandeis University, and the Harvard University Loeb Music Library.

The Idabelle Firestone Audio Library contains 20,000 sound and video recordings, with playback stations for both individual and group listening and viewing. Special collections in this library include tapes of all NEC concerts and faculty recitals.

The library also houses the complete collection of audio and kineoscope recordings of the original "Voice of Firestone" performances, which aired from 1932 to 1963 and featured some of the greatest names in opera. Selections have recently been released on videotape.

The Performance Library provides the scores and parts for all of the Conservatory's large performance ensembles. This collection includes over 3,500 titles.

Electronic Music Studio

The Electronic Music Studio, under the direction of Robert Ceely, includes an analog room and a digital room. The analog room contains an ARP 2600, a Moog modular system, an EML synthesizer compliment, and a Buchla Music Easel together with multi-track recording and playback facilities. The digital room is built around NECTAR, a site-specific software package. In conjunction with other sequencing and programming software, NECTAR controls many digital sound modules including units by EMU, Kawai, Korg, Oberheim, Roland, and Yamaha.

Music and Computer Studio

The Music and Computer Studio houses Macintosh computers and a state-of-the-art library of music software. The studio is also equipped with a Kurzweil K250 synthesizer, one Akai MX 73 MIDI controller, and two Kurzweil K150 FS synthesizers. Open to all students for ear training work, word processing, and music composition and arranging, the studio is also used in conjunction with courses in the Undergraduate Theory and Liberal Arts departments.

Audio Visual Facilities

The Audio Visual Department runs a professional recording studio equipped with a Steinway "C" piano and a tape duplication facility. The recording studio contains equipment by Studer, Otari, AKG, Neumann, Sennheiser, Urei, and Nakamichi. Students are encouraged to use the studio to record tapes for auditions, competitions, and to document musical development. The department professionally records all Conservatory performances and sessions for the New England Conservatory Recording Series, provides live sound reinforcement services, and is available to record student recitals. Audio and video facilities in Firestone Library and Conservatory classrooms include equipment by Technics, Sony, Pioneer, and Advent.

THE FACULTY
ARTISTS, TEACHERS, MENTORS

Alan Fletcher
Associate Dean for Curriculum, Music Theory, Composition

The Conservatory exists to create a community of musicians, each developing in his or her own time and place but always listening to the surrounding music, adding to it, and learning from it. The essence of Conservatory life, of education, and music is the same: listening.

The relationship you form with a teacher is the key to your musical growth. A great teacher communicates not only knowledge but passion, sensitivity, and breadth of spirit. The NEC faculty is rich in such teachers. It includes world-class vocal and instrumental artists, composers, and theorists. They have revolutionized jazz and electrified audiences at major concert halls around the world. They are a rare community, capable of enriching every aspect of your musical experience. Most important, NEC faculty have the professional experience to recognize your strengths and help you develop them to the fullest.

Accompaniment
Terry Decima
Margo Garrett *(on leave)*
Martin Katz
Visiting Artist-Teacher
Shiela Kibbe

Bassoon
Otto Eifert
* Richard Ranti
** Matthew Ruggiero
* Richard Svoboda

Chamber Music
* Norman Bolter
Borromeo String Quartet
James Buswell
Colin Carr
* Peter Chapman
Nancy Cirillo
* Burton Fine
Thompson Hanks
John Heiss
Randall Hodgkinson
Louis Krasner
** Eugene Lehner
David Leisner
+ Scott Nickrenz
Donald Palma
Kenneth Radnofsky
Eric Rosenblith
** Matthew Ruggiero
Robert Paul Sullivan
John Swallow
** Walter Trampler
David Wells
William Wrzesien
Benjamin Zander
Patricia Zander

Clarinet
Robert L. Annis
* Thomas Martin
Michael Webster
* Harold Wright
+ William Wrzesien
(Chair, Woodwinds)

Composition
Arthur V. Berger
Robert Ceely
Robert Cogan
Robert DiDomenica
Alan Fletcher
John Heiss
Lee Hyla
Joseph Gabriel Esther Maneri
William Thomas McKinley
+ Malcolm C. Peyton

Conducting
Frank L. Battisti, *Wind Ensemble*
Tamara Brooks, *Choral*
Richard Hoenich, *Orchestral*

Contemporary Improvisation
+ Ran Blake
Dominique Eade
Alan Fletcher
Mick Goodrick
Robert Labaree
Hankus Netsky
Abby Rabinovitz
David Reider
Scott Sandvik

Double Bass
* James Orleans
Donald Palma
* Todd Seeber
* Lawrence Wolfe

Ensembles
Brass Ensemble
Frank L. Battisti
Chorus and Chamber Singers
+ Tamara Brooks
Contemporary Ensemble
John Heiss
Historical Performance
John Gibbons
Jazz Big Band
Scott Cowan
George Russell
Jazz Ensembles
Dominique Eade
George Garzone
Jimmy Giuffre
William Thomas McKinley
John McNeil
Bob "Rahboat" Moses
George Russell
NEC Jordan Winds, Wind Ensemble
Michael Webster
Opera Theater and Studio
John Moriarty
Symphony and Philharmonia
+ Richard Hoenich
Percussion Ensemble
* Frank Epstein
Contemporary Improvisation Ensembles
Ran Blake
Abby Rabinovitz
Wind Ensemble
+ Frank L. Battisti

Flute
* Leone Buyse
John Heiss
Paula Robison
** Lois Schaefer
* Fenwick Smith

Guitar
Neil Anderson
David Leisner
Robert Paul Sullivan

Harp
* Ann Hobson-Pilot

Historical Performance
+ John Gibbons, *Harpsichord*
Dennis Godburn, *Bassoon*
Laura Jeppesen, *Viola da Gamba*
Christopher Krueger, *Baroque Flute*
Laurie Monahan, *Voice*
Daniel Pinkham, *Baroque Performance*
William Porter, *Organ, Continuo*
Jean Rife, *Natural Horn*
Daniel Stepner, *Baroque Violin*
John Tyson, *Recorder*

Horn
* Daniel Katzen
* Charles Kavalovski *(on leave)*
* Richard Mackey
* Jonathan Menkis
Jean Rife
* Richard Sebring
* Jay Wadenpfuhl

Improvisation and Jazz Studies
Charlie Banacos, *Composition*
Ran Blake, *Piano, Contemporary Improvisation, Associate Chair of Improvisation*
Paul Bley, *Piano*
Barry Boettger, *Classical Bass Technique*
Fred Buda, *Percussion*
Scott Cowan, *Trumpet*
Dominique Eade, *Voice, Contemporary Improvisation*
George Garzone, *Saxophone, Improvisation*
Jimmy Giuffre, *Woodwinds, Composition*
Mick Goodrick, *Guitar, Contemporary Improvisation*
John Lockwood, *Double Bass*
Everett Longstreth, *Arranging*
Joseph Gabriel Esther Maneri, *Composition*
Bevan Manson, *Piano, Composition, Arranging*
Cecil McBee, *Double Bass*
William Thomas McKinley, *Piano, Composition*
John McNeil, *Trumpet, Improvisation*
Bob "Rahboat" Moses, *Percussion*
+ Hankus Netsky, *Improvisation, Contemporary Improvisation*
Abby Rabinovitz, *Contemporary Improvisation*
Randy Roos, *Guitar*
George Russell, *Lydian Chromatic Concept*
Scott Sandvik, *Contemporary Improvisation*
Rick Stepton, *Trombone*

Interdisciplinary Studies
Robert L. Annis, *Career Skills*
Ruth Emanuel Maffa, *Arts Management Internship Supervision*
Jean Stackhouse, *Piano Pedagogy*
Robert Paul Sullivan, *Career Skills*

Liberal Arts
Jean Chandler
Rita De Alba
Katherine Desjardins
Calvin Hicks
Sandra R. Joshel
James A. Klein
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Barbara Reutlinger
Sherrilyn Roush
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Music Education
Frank L. Battisti
++ Lyle Davidson
Edmund Grammer
Maureen Horgan
Maureen Kennedy
Jeffrey Leonard
Michele Parker
Daniel Riley
Larry Scripp
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Robert Paul Sullivan

Music History and Musicology
Helen Greenwald
Anne Hallmark
John Heiss
Robert Labaree
Daniel Pinkham
William Porter
Peter Row
Scott Sandvik
+ Gregory E. Smith

Music Theory
F. John Adams
Paul Burdick
+ Robert Cogan, *Graduate*
+ Lyle Davidson, *Undergraduate*
Pozzi Escot
John Felice
Alan Fletcher
John Heiss
James Hoffmann
Joseph Gabriel Esther Maneri
William Porter
Larry Scripp
Deborah Jane Stein
Benjamin Zander
Gerald Zaritzky

Oboe
Stuart Dunkel
* Alfred Genovese
* Wayne Rapier
* Laurence Thorstenberg
* Keisuke Wakao

Opera
Thomas Enman, *Opera Workshop*
Lisa Harer, *Opera Workshop*
+ John Moriarty
James Robinson
Donna Roll, *Opera Workshop*
Timothy Steele
Melinda Sullivan
Donald Swanson
Angela Vanstory
Daniel Wyneken

Organ
+ Yuko Hayashi
William Porter
Donald Teeters

Percussion
Everett Beale
Fred Buda
+* Frank Epstein *(Chair, Percussion and Brass)*
* Everett Firth
* Will Hudgins

Piano
Wha Kyung Byun
+ Gabriel Chodos
Stephen Drury
Randall Hodgkinson
Veronica Jochum
Jacob Maxin
Victor Rosenbaum
Russell Sherman
Guy Urban, *Secondary Piano*
Patricia Zander

Piano Pedagogy
Jean Stackhouse

Piano Technology
Frank Hanson

Saxophone
Kenneth Radnofsky

Trombone
* Norman Bolter
John Swallow

Trumpet
* Peter Chapman
* Timothy Morrison
* Charles Schlueter

Tuba
Thompson Hanks
* Chester Schmitz

Viola
* Burton Fine
Marcus Thompson
** Walter Trampler

Violin
Michèle Auclair, *visiting faculty*
Robert Brink
James Buswell
Nancy Cirillo
Robert Koff
* Malcolm Lowe
+ Eric Rosenblith *(Chair, Strings)*
Masuko Ushioda
* Valeria Vilker-Kuchment

Violoncello
Colin Carr
Laurence Lesser
Fritz Magg
David Wells

Vocal Coaching
Terry Decima
Margo Garrett *(on leave)*
Martin Katz
Shiela Kibbe
Angela Vanstory

Voice
+ Susan Clickner
Patricia Craig
Ray DeVoll
D'Anna Fortunato
Carole Haber
Helen Hodam
Mark Pearson
Neil Semer
Mark St. Laurent
Edward Zambara

Emeritus
Bernard Barbeau, *Voice*
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Lorna Cooke deVaron, *Choral Conductor*
Rè Koster, *Voice*
Lucille Monaghan, *Piano*
Leonard Shure, *Piano*
Julia Sutton, *Music History, Musicology*
Chester W. Williams, *Theory, Dean*

Borromeo String Quartet
Nicholas Kitchen, *Violin*
Ruggero Allifranchini, *Violin*
En Sik Choi, *Viola*
Yeesun Kim, *Violoncello*

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*Boston Symphony Orchestra Member
**Former BSO Member
+Department Chair
++Acting Department Chair

F. John Adams
Music Theory

F. John Adams directs the New Bedford Symphony Orchestra and has conducted the Worcester Festival Orchestra, the Boston Classical Orchestra, the Boston Festival Orchestra, and the National Philharmonia Orchestra of Boston, as well as other student, civic, and choral groups. Adams has served as assistant conductor for Leonard Bernstein and has performed as guest pianist, harpsichordist, and organist with the BSO under Seiji Ozawa and Michael Tilson Thomas.
B.A., A.M., Ph.D., Horvord University. Conducting with Frederick Prousnitz ond Nodio Boulonger; voice with Mork Peorson. Former foculty of Wellesley College ond Horvord University.

Neil Anderson
Guitar

Neil Anderson, first-prize winner of the 1987 Concerts Atlantique Competition, has appeared as recitalist, chamber musician, and concerto soloist in Europe, Canada, South America, and throughout the U.S. Awarded a 1989 Solo Recitalist Music Fellowship from the NEA, he is artistic director and guitarist of *Folios*, a guitar chamber music ensemble he founded. He is principal guitarist of the contemporary ensemble Alea III and has premiered many new works for guitar including the American premiere of Alexander Tansman's *Musique de Cour* for guitar and orchestra. Anderson frequently gives master classes and adjudicates competitions in the U.S. and abroad. His students have won top prizes including GFA, ASTA, MTNA, Radio France, the Toronto Festival, and the Concurso Alirio Diaz in Venezuela. Since 1985 he has been artistic director of the The Boston Conservatory Summer Guitar Festival. Anderson is on the board of directors of the Guitar Foundation of America.
B.M., Hortt School of Music. Guitor with Monuel Borrueco, Aoron Sheorer, Gordon Crosskey. Recordings on SAIL. Former foculty Monhotton School of Music, Hortt School of Music, Choutouquo Music Festivol. Also current foculty of the The Boston Conservotory, University of Lowell.

Robert L. Annis
Dean of Enrollment Services, Clarinet, Interdisciplinary Studies

Robert L. Annis is clarinetist and former executive director of Collage New Music. He is also a former member of the San Antonio Symphony.
B.M. with honors, NEC; M.M., University of Southern Colifornio. Clorinet ond boss clorinet with Felix Viscuglio, Mitchell Lurie, Fronklyn Stokes. Tonglewood Music Center Fellow. Recordings on Philips, Nonesuch, CRI, GunMor, Crest, ond Northeostern. Performonces on PBS, NPR, ond Tokyo Broodcosting System. Former foculty of Brown University.

Michèle Auclair
Visiting Faculty, Violin

Michèle Auclair has been soloist with the Berlin Philharmonic, the Moscow Philharmonic, and Société des Concerts du Conservatoire, among others. She has been a professor at the Paris Conservatoire since 1969 and many of her students have won awards in international competitions such as the Tchaikovsky, Brussels, and Indianapolis. Auclair has made numerous recordings, including Schubert's complete works for violin and piano with Genevieve Joy-Dutilleux on Erato and many major concertos on Philips. She often adjudicates for major international competitions.
Studies ot the Poris Conservotoire with Jules Boucherit, Jocques Thiboud, ond Boris Komensky. Also honorory professor of Poris Conservotoire ond frequent guest foculty of the Toho Gokuen School of Music, Tokyo. Recordings on Vox, Remington, Wing Records, Clossette, Mosterseol, Polygrom Clossics, Eroto, ond Philips.

Charlie Banacos
Improvisation and Jazz Studies, Composition

Pianist Charlie Banacos is a composer in jazz and classical forms and an important jazz pedagogue. He has taught jazz theory and improvisation around the world.

Frank L. Battisti
Chair, Large Ensembles; Director of Wind Ensemble Activities, Conductor of NEC Wind Ensemble and NEC Brass Ensemble, Wind Ensemble Conducting, Music Education

Frank Battisti is one of the most respected champions of music for winds in America. He is the past president of the College Band Directors National Association, and his articles on the wind ensemble, music education, and wind literature have been published by many national and international journals. Battisti is co-author of the book *Score Study*. He has conducted many professional, university, and school wind bands/ensembles in the U.S., Canada, the U.K., Europe, Russia, Israel, Australia, and Asia. For 23 years he has conducted the NEC Wind Ensemble and all-state bands at major music conferences. Founder and conductor emeritus of the Massachusetts Youth Wind Ensemble, Battisti also founded the World Association of Symphonic Bands and Ensembles. He has commissioned and conducted the premiere performances of works by Colgrass, Chavez, Persichetti, Bassett, Pinkham, Wilder, Benson, and others. Battisti has recently commissioned works from Tippett, Harbison, Holloway, and Lutoslawski.
B.S., M.S., Hon. D.M., Ithoco College. Recordings on Golden Crest. Former director of bonds ot Ithoco, N.Y., H.S.; former foculty ond conductor ot Boldwin-Wolloce College Conservotory of Music, Horvord University, Ithoco College School of Music; visiting fellow, Clore Holl, Combridge University, Englond.

Everett Beale
Percussion

Everett Beale is timpanist with the Boston Pops Esplanade Orchestra and percussionist for the Boston Ballet Orchestra and Shubert Theatre. In 1971, he was appointed to the World Symphony Orchestra by Arthur Fiedler. Beale is the author of *Arthur Fiedler, A Recollection*, and *The Playing and Teaching of Percussion Instruments*. He performs throughout the U.S. as a free-lance percussionist.
B.M., NEC. Studies ot Tonglewood Music Center with Everett Firth. Recordings with the BSO ond Boston Pops on Polydor, Deutsche Grommophon, Philips, ond RCA. Former choir of percussion ot the University of Lowell (1968-85).

Ran Blake
Chair, Contemporary Improvisation

Music is an aural art. The ear is the primary conduit between technique, analysis, performance, and soul.

Arthur V. Berger
Composition

Arthur Berger is one of America's foremost contemporary composers and scholars. His music has been commissioned by the Fromm Foundation, the Koussevitzky Foundation, the League of Composers, the Louisville Orchestra, and Dimitri Mitropoulos for the New York Philharmonic. The author of *Aaron Copland*, he received Fulbright, Guggenheim, and John Knowles Paine fellowships, as well as grants and awards from the Council of Learned Societies, the NEA, and the National Institute of Arts and Letters. He is co-founder of *Perspectives of New Music*, and his articles have appeared in many books and periodicals.
B.S. in music, New York University; M.A., Horvord University. Studies ot École Normole de Musique, Longy School of Music. Composition with Dorius Milhoud; theory with Nodio Boulonger, Wolter Piston. Compositions published by Peters Edition, Boelke-Bomort, etc. Recordings on CRI, Columbio, Vox, Desto, New World Records. Former foculty of Mills College, North Texos Stote Teochers College, Brooklyn College. Professor Emeritus of Brondeis University.

Ran Blake
Choir, Contemporory Improvisation; Associate Chair, Improvisotion; Piano, Contemporary Improvisation Ensemble

Third Stream pianist Ran Blake, who was voted #2 in the 1985 Down Beat Magazine International Critics Poll, has performed in major jazz festivals, concert halls, jazz clubs, and universities throughout the U.S., Canada, Europe, South America, Switzerland, and Mexico. He received fellowships from the Guggenheim Foundation, the NEA, and the Mass. Artists Foundation. His premier recording won the 1963 RCA Album First Prize in Germany and the 1980 Prix Billie Holiday and is included in the Académie du Jazz.
B.A., Bord College. Studies ot School of Jozz, Lenox, Moss., Columbio University. Composition ond improvisotion with Roy Cossorino, Oscor Peterson, Willis Lourence Jomes, Williom Russo, Gunther Schuller, Mol Woldron, Mory Lou Willioms, Kote Wolff. Recordings on Soul Note, Owl, Horo, Crest, RCA, Aristo.

Paul Bley
Improvisotion ond Jozz Studies, Piono

Paul Bley began his professional career playing with Donald Byrd, Doug Watkins, and Art Taylor in Jackie McLean's quintet. He went on to lead a small group in Los Angeles with Ornette Coleman and Don Cherry as sidemen and later formed an East Coast trio with Steve Swallow and Pete La Roca. He also performed with Charles Mingus, Jimmy Giuffre, Don Ellis, Chet Baker, Sonny Rollins, George Russell, and Bill Evans. In the 1960s, he took part in the "October Revolution in Jazz" in New York, and was a founding member of the Jazz Composers Guild. A pioneer performing and recording on the electronic keyboard, Bley was the first artist to perform publicly on the synthesizer. In 1974, he established the Improvising Artists record label with Carol Gross.
Studies at The Juilliard School. Recordings on ESP, ECM, Verve, RCA, Steeplechase, Improvising Artists.

Barry Boettger
Improvisotion ond Jazz Studies, Clossicol Boss Technique

Double bassist Barry Boettger is principal bass for the Rhode Island Philharmonic and the New Hampshire Symphony. He is also a member of the Boston Pops Esplanade Orchestra, the Harvard Chamber Orchestra, and the Boston Ballet Orchestra and is a substitute bass with the BSO.
B.M., Boston University School of Music. Also current foculty of NEC Extension Division.

Norman Bolter*
Trombone, Chomber Music

Norman Howard Bolter has been a member of the BSO and Boston Pops since 1975. He was a member of the Cambridge Brass Quintet and the Empire Brass Quintet, which won the 1976 Naumburg Chamber Music Prize. Bolter has toured extensively in the U.S. and Europe and was principal trombone of the Springfield Symphony, Boston Ballet, and the Opera Company of Boston.
Studies ot NEC ond Tonglewood Music Center (C. D. Jockson Prize winner). Trombone with John Swollow, Steven Zellmer. Recordings on Sine Quo Non, Columbio, Nonesuch. Also foculty of Boston University.

Borromeo String Quartet
Quartet-in-Residence; Chamber Music

Founded in 1989, the Borromeo String Quartet (Nicholas Kitchen and Ruggero Allifranchini, violin; En Sik Choi, viola; and Yeesun Kim, cello) won second prize at the 1990 International String Quartet Competition in Evian, France. They won the 1991 Young Concert Artists International Auditions and made their New York debut at the 92nd Street Y in 1992. The quartet holds the Helen F. Whitaker Chamber Music Chair of Young Concert Artists and was presented at the Kennedy Center. This February, they'll make their London debut at Wigmore Hall. The quartet has also appeared in Japan, Moscow, Uruguay, the Banff Festival in Canada, the Orlando Festival in Kerkrade, the Netherlands, and at music festivals in the U.S.
Artist Diplomo, NEC.

Robert Brink
Violin

Robert Brink has made chamber music and orchestral appearances throughout North America, Europe, Scandinavia, and Iceland. He has presented and recorded the premieres of works by such composers as Walter Piston, Henry Cowell, Alan Hovhaness, and Daniel Pinkham. He has participated in chamber recitals with Nadia Boulanger, Jesus Maria Sanroma, Lillian Fuchs, Leon Fleisher, Daniel Pinkham, the Brahms Trio, members of the BSO, and others. He is concertmaster of the Boston Classical Orchestra.
Studies ot NEC, Horvord University. Violin with Jocques Molkin, Albert Spoulding. TV oppeoronces on PBS, CBS, CBC (Conodo). Over 30 recordings in the U.S. ond obrood. Former foculty of Boston University.

Tamara Brooks
Director of Chorol Activities, Chorol Conducting, Chomber Singers ond Chorus Conductor

Tamara Brooks has given choral and orchestral concerts in the U.S. and 11 European countries. A champion of 20th century music, she has commissioned and premiered significant choral, orchestral, and chamber works. For 11 years she was music director and conductor of Mendelssohn Club of Philadelphia, one of America's oldest and most distinguished choruses. She was president and head of the orchestral program of Philadelphia's New School of Music. She has been the director and conductor of two European music festivals. She was a Fulbright Professor in Cyprus, where she taught and conducted the Broadcast orchestra. Brooks is a frequent choral and orchestral guest conductor; choruses under her direction have won international competitions.
B.S., piono, M.S., conducting, The Juilliord School; hon. D.F.A., Villanovo University. Recordings on Musicol Heritoge Society, RCA, Arobesque, New World Records. Broodcosts on NPR ond French, Dutch, Greek, British, Cypriot, and Toiwonese radio.

Fred Buda
Percussion, Improvisotion ond Jozz Studies

Fred Buda is a member of the Boston Pops and the principal percussionist and timpanist with the Boston Ballet Orchestra. He has performed under most major conductors. An alumnus of the Herb Pomeroy Big Band, he has appeared with such jazz giants as Joe Venuti, Mel Tormé, Milt Jackson, Gerry Mulligan, and Buddy DeFranco. Buda leads the Jazz Pops Ensemble and is a Yamaha clinician and the Wang Center's supervisor of orchestral personnel.
B.M., Boston University. Recordings on RCA, Kopp-Polydor, Columbio, Deutsche Grommophon, CBS Records. Former choir of percussion ot Berklee College of Music. Also foculty of University of Lowell.

Paul Burdick
Music Theory, Director of Music ond Computer Studio

Paul Burdick is a composer, theorist, and educator who specializes in music and technology. He has worked in the field of algorithmic composition, developing composition software in conjunction with Soundtrack Recording Studios. Music created with this software is used as theme and underscore for nationally syndicated cable TV. He has also composed for film, with broadcasts on PBS and WNET in New York. His orchestral works have been performed by the Buffalo Philharmonic and his chamber music has been performed by the Josquin Cage New Music Ensemble and in the Brookline Library New Music Series.
B.M., Berklee College of Music; M.M., NEC. Theory ond composition with Hugo Norden, John Bovicchi, Williom Thomos McKinley, Robert Cogon. Former foculty of Northeostern.

James Buswell
Violin, Chomber Music

James Buswell has appeared with nearly all the major orchestras in the U.S. and has collaborated with George Szell, Leonard Bernstein, William Steinberg, André Previn, and Seiji Ozawa. He gives master classes in the U.S. and abroad and appears regularly in recital

Robert Cogan
Chair, Graduate Theoretical Studies Composition

For the first time in human history we have available the total musical experience of humankind—all sonic possibilities. It's an enormous challenge to expand our musical imaginations to this global scale.

and chamber music performances and in the Sarasota and Santa Fe festivals.
The Juilliard School, Harvard University. Violin with Paul Stossevitch and Ivan Galamian. Former faculty of Indiana University.

Leone Buyse*
Flute

Assistant principal flutist of the Boston Symphony, Leone Buyse is currently serving as the BSO's acting principal flutist. She is also principal flutist of the Boston Pops. Buyse was assistant principal flutist of the San Francisco Symphony and played flute and piccolo with the Rochester Philharmonic. Active as a soloist and clinician, she has presented recitals and master classes throughout the U.S. and in Canada, Japan, Greece, and Turkey. Buyse has appeared with Boston Musica Viva and Chamber Music West and is solo flutist on many recordings with the Boston Pops and the San Francisco Symphony. She is a member of the Webster Trio with clarinetist Michael Webster and pianist-composer Martin Amlin. As a Fulbright scholar, Buyse studied in France with Michel Debost, Jean-Pierre Rampal, and Marcel Moyse. A pianist as well, she accompanied Rampal's master classes in Nice.
B.M., Eastman School of Music; M.M., Kansas State University at Emporia. Flute with Joseph Mariano. Member Pi Kappa Lambda. Former board member of the National Flute Association. Former visiting associate professor at Eastman; current faculty of Boston University and BU's Tanglewood Institute.

Wha Kyung Byun
Piano

Wha Kyung Byun was born and educated in Korea, where she won several competitions and was chosen by Seoul's leading newspaper as the most talented young artist in the country. She has appeared as soloist with many major orchestras in Korea, including the National Symphony Orchestra, and has performed in solo and chamber concerts throughout her homeland. Since coming to the U.S., Byun has performed throughout the Northeast and Midwest and has taught many students who have gone on to win major competitions.
B.A., summa cum laude, Phi Beta Kappa, Seoul National University; M.M., NEC. Piano with Russell Sherman, Wan Bok Kim; chamber music with Rudolph Kolisch.

Colin Carr
Violoncello, Chamber Music

Colin Carr entered the Yehudi Menuhin School at age eight. He has since captured the highest cello prizes in the U.S., including first prize in the 1981 Naumburg Cello Competition, the 1982 Gregor Piatigorsky Memorial Award, and the Young Concert Artists International Auditions. He has appeared with the Chicago, Baltimore, National, and Montreal symphonies, the Philadelphia Orchestra, the BBC Symphony, the Royal Philharmonic Orchestra, and the Academy of St. Martin-in-the-Fields Philharmonia. He has performed at major international festivals and frequently tours with the Golub Kaplan Carr trio, whose recordings of the Schubert, Mendelssohn, and Brahms trios are on Arabesque. He has recently toured Europe, Australia, the Soviet Union, Hong Kong, and the U.S.
Former faculty of University of Sheffield, U.K.

Robert Ceely
Composition, Director of Electronic Music Studio

Robert Ceely has written music for soloists, large and small instrumental groups, and chorus, as well as works for magnetic tape and film scores. His music has been performed by Collage, The Griffin Music Ensemble, Fromm Tanglewood players, Speculum Musicae and others. He has received commissions from the NEA, the Fromm Music Foundation, the Mass. Council on the Arts and Humanities, The Brookline Arts Council, and the Manon Jaroff Dancers. He has composed music for 14 films and has twice received Golden Cine awards for his soundtracks. He is the founder and director of the Boston Experimental Electronic Music Projects (BEEP) and is the author of *Electronic Music Resource Book.*
B.M., NEC; M.A., Mills College. Studies at Tanglewood Music Center, Princeton University Graduate School, Darmstadt; electronic music seminar at R.A. Moog Company. Composition with Francis Judd Cooke, Darius Milhaud, Leon Kirchner, Roger Sessions, Milton Babbitt. Recordings on CRI and BEEP. Former faculty of Naval School of Music, Lawrenceville School, Robert College in Istanbul.

Jean Chandler
Liberal Arts, English and Psychology

Jean Chandler has traveled extensively and lived in four European countries. She is co-author of *Unfulfilled Expectations,* which explores family and school influences on literacy development of children of low-income families. She has edited an academic journal on international politics, founded a nursery school, and taught students from 1 1/2 to 85 years.
B.A., cum laude, Mount Holyoke College; M.A., The Fletcher School of Law and Diplomacy; M.A.T., Ed.D., Harvard Graduate School of Education. Former faculty of Northeastern.

Peter Chapman*
Chamber Music, Trumpet

A BSO member since 1984, Peter Chapman was named second trumpet of the BSO and assistant principal trumpet of the Boston Pops in 1988. A four-time Tanglewood Music Center fellow, he was selected by Leonard Bernstein for the original production of Bernstein's *Mass.* Chapman was formerly principal trumpet of the Boston Pops Esplanade Orchestra, Opera Company of Boston, the Boston Ballet, and the Grand Teton Music Festival.
B.M., M.M., Boston University School of Music. Trumpet with Roger Voisin, Armando Ghitalla, Robert Mogilnicki. Also faculty at Boston University.

Gabriel Chodos
Chair, Piano

Gabriel Chodos has performed throughout the U.S. and made several successful concert tours of Europe, Israel, and Japan. He has been a soloist with the Chicago Symphony Orchestra, the Radio Philharmonic Orchestra of Holland, and the Jerusalem Symphony Orchestra. A winner of the Concert Artists Guild Competition in New York, Chodos also received a Fulbright Scholarship, Martha Baird Rockefeller grants, and an NEA Solo Recitalists Grant. He has given master classes and lecture-demonstrations at the Rutgers Summerfest, the Chautauqua Festival, the Toho Gakuen School of Music, and Kunitachi Music University. Chodos has performed recently at the 92nd Street Y, Merkin Hall, and the Library of Congress.
B.A. in Philosophy, Phi Beta Kappa, and M.A. in Music, UCLA; Diploma in Piano, Akademie für Musik und Darstellende Kunst, Vienna. Principal piano studies with Aube Tzerko; also with Leonard Shure, Josef Dichler, Carlo Zecchi. Recordings on Orion, Victor/Japan and CRI. Former faculty at University of Oregon, SUNY at Buffalo, Dartmouth College. Current faculty of the Aspen Music Festival.

Nancy Cirillo
Violin, Chamber Music

A recipient of the Naumburg Award, Nancy Cirillo has given many performances as a soloist and chamber musician. She has appeared as a soloist with the Boston Pops Orchestra, the Naumburg Orchestra, the Little Orchestra Society, and the National Orchestra Association. She has toured the U.S. and Europe with Music from Marlboro, the Manhattan Trio, the Wheaton Trio, and as a member of Boston Musica Viva.
Studies at Mannes College, Manhattan School of Music. Recordings on CRI, Nonesuch, Delos, Orion, Spectrum, Northeastern. Former faculty of Brandeis University, Wheaton College. Also current faculty of Wellesley College.

Susan Clickner
Chair, Voice

Susan Clickner's students have won many awards including the Washington International, Salzburg International, Pavarotti, D'Angelo, Young Concert Artists, and Metropolitan Opera competitions. Her former students are singing in opera houses throughout Europe, with the Metropolitan Opera, the Cincinnati Opera, Chicago Lyric, Houston Opera, and San Diego Opera. Clickner has performed widely in Europe and the U.S. She was a winner of the Philadelphia Young Artists Competition, was a Tanglewood Fellow, and performed with several orchestras including the Phildelphia Orchestra and the Boston Symphony.
B.M., Indiana University; Diplama, Curtis Institute af Music. Vaice with Anna Kaskas, Martial Singher; apera with Herbert Graf. Farmer faculty af Clark University.

Robert Cogan
Chair, Graduate Theoretical Studies; Composition

Robert Cogan's internationally acclaimed books include *Sonic Design: The Nature of Sound and Music* (co-author, Pozzi Escot) and *New Images of Musical Sound*, which won the 1987 Distinguished Publication Award of the Society for Music Theory. The Cleveland Orchestra, North and West German radios, RIAS Orchestra of Berlin, the BBC, and the Avignon, Berlin, Montanea, Nice, Prix Italia, and Tanglewood festivals have programmed his music. He has spoken on theoretical and creative matters to the College Music Society, the International Computer Music Association, IRCAM (Paris), the Music Teachers National Association, SEM (Stockholm), Società Italiana di Analisi Musicale, the Society of Composers, the Society for Ethnomusicology, and the Society for Music Theory. Cogan received the Young Composer's Radio Award, Chopin and Fulbright scholarships, German government grants, and a Guggenheim Fellowship. He performed at the Korean Cultural Olympics, Seoul, 1988.
B.M., M.M., University af Michigan; M.F.A., Princetan University. Studies with Rass Lee Finney, Nadia Baulanger, Aaran Capland, Rager Sessians, Phillip Jarnach. Recordings an Galden Crest, Delas, and Spectrum. Visiting faculty at Tanglewaod Music Center, SUNY at Purchase, IBM Watsan Research Center, Central Canservatary af Music, Beijing, and Shanghai Canservatary. Co-directar af the Internatianal Campasers Canference af the Mantanea Festival (France).

Scott Cowan
Co-Director of Jazz Big Band; Improvisation and Jazz Studies, Trumpet

Jazz trumpeter Scott Cowan was a member of the Artie Shaw Orchestra 1991 and received the Boston Jazz Society outstanding jazz soloist award in 1987. He was a finalist in the 1984 International Trumpet Guild jazz competition.
B.M., M.M., NEC. Trumpet with Charles Schlueter, Tim Marrisan, and Rabert Nagel; jazz studies with Jahn McNeil, Dave Halland, and Bevan Mansan; and jazz keybaard with Jim McNeely and Stanley Cawell.

Patricia Craig
Voice

One of America's foremost sopranos, Patricia Craig has sung as a principal artist with the Metropolitan Opera for 12 seasons. After winning the Metropolitan Opera National Council Auditions she debuted with the New York City Opera as Mimi in *La Bohème*, which led to 11 years as leading soprano with that company. Her American career has included performances with most opera companies from Boston to Los Angeles, including 11 seasons with the Cincinnati Opera Company and many orchestral concerts. Craig made her international debut at the Festival of Two Worlds in Spoleto, Italy, and subsequently performed in numerous opera houses in Europe, as well as Canada, South America, and Asia.
B.S. in music educatian, Ithaca Callege Schaal af Music. Vaice with Danald Craig, Marenka Gurevitch. Opera caachings with Magda Olivera, Adami Caradetti, Diane Richardsan, Jaan Darneman, Ignace Strasfagel, Geargе Shick, Warren Janes, Thamas Fultan.

Lyle Davidson
Chair, Undergraduate Music Theory; Acting Chair, Music Education

Lyle Davidson is a lecturer and research associate with Project Zero at Harvard University's School of Education, where he directs the music group of the Arts Propel Project, a program assessing arts education. He has published widely on development of musical ability across a wide span of ages, from studies of preschoolers to an assessment of the impact of musical training on cognitive development in music. He has composed for the Ina Hahn Dance Company, for Houghton Mifflin's educational films division, and for Dance Circle. His choral, band, chamber, solo, and electronic works are published by E. C. Schirmer.
B.M., M.M., NEC; University Schalar in psychalagy, Bastan University. Theary and campasitian with Arthur Berger, Francis Judd Caake, Daniel Pinkham, Luise Vasgerchian. Farmer faculty af MIT, Eastman Schaal af Music. Lecturer at Harvard University, visiting lecturer at Central Canservatary, Beijing.

Rita De Alba
Liberal Arts

Rita De Alba has taught Italian language and literature at Yale University and Dartmouth College. She received the Yale University Prize Teaching Fellowship.
B.A., University af Flarida; M.A., M.Phil, Yale University. Phi Beta Kappa.

Terry Decima
Accompaniment, Vocal Coach

Pianist Terry Decima is one of Boston's most respected accompanists and vocal coaches. He has performed throughout Boston, including many concerts at the Gardner Museum. Winner of a Martha Baird Rockefeller Grant for Opera Study, he has also performed at the Mozarteum in Salzburg, Austria.
B.M., Oberlin Callege; M.M., NEC; Certificate, Akademie Mazarteum. Organist at First Parish in Westan, Mass. Farmer faculty af Bastan Cammanwealth Schaal, Allegheny Music Festival. Alsa faculty af Tanglewaad Music Center.

Katherine Desjardins
Liberal Arts

Katherine Desjardins has taught painting and drawing classes in Florence, Italy, and at Brown University. She has exhibited her own work in both solo and group shows in Italy and the U.S. Her work is in the permanent collections of the Academy of Fine Arts, Florence; the Town Council of Florence; Syracuse University; and Fortman Studies, Florence.
B.F.A., Tufts University/Schaal af the Museum af Fine Arts; Diplama di Licenza, Academy af Fine Arts, Flarence, Italy.

Ray DeVoll
Voice

Tenor Ray DeVoll has performed throughout the U.S., South America, Europe, and the USSR. He was a soloist with New York Pro Musica Antiqua and has appeared at major American Bach festivals. He is tenor soloist on the first American recording of the Berlioz *Requiem*.
Studies with Clytie Mundy, Narman Natley, Mark Pearsan. Recardings an Calumbia, Decca.

Robert DiDomenica
Composition

As a composer, flutist, and educator, Robert DiDomenica has contributed much to the art of music. A former Guggenheim Fellow, his compositions have been performed at the Berkshire, New England Composers, and Contemporary Arts festivals. *The Balcony*, his first opera, was premiered by the Opera Company of Boston; in 1991, the company took the opera to Moscow as part of the Making Music Together Festival. His symphony was premiered by the Baltimore Symphony Orchestra on a grant from the Rockefeller Foundation. DiDomenica's music is published by Edward B. Marks, Edition Musicus, MJQ, and Margun Music. He is a former dean of NEC and has served on the faculty since 1969.
B.S., New Yark University. Campasitian with Wallingfard Reigger, Jasef Schmid; flute with Harald Bennett. Recardings an RCA, Calumbia, Calpix, MGM, Atlantic, GM, Deutsche Grammaphan, Galden Crest.

Lyle Davidson
Chair Undergraduate Music Theory

Beginning artists need to live in an environment where the art they pursue matters, *where they can talk shop just as doctors and engineers do. Everyone of the NEC community* knows *what it means to have a good lesson, to play even a short passage brilliantly.*

Stephen Drury
Piano

Stephen Drury debuted at Carnegie Recital Hall in 1984 as a winner of the Concert Artists Guild Award. A prizewinner in several competitions, he won the 1981 Carnegie Hall/ Rockefeller American Music Competition and participated in Affiliate Artists' nationally acclaimed Xerox Pianists Program in 1985. Drury has performed with orchestras in Bucharest, Romania; San Diego, Calif.; Spokane, Wash.; Portland, Maine; and Cedar Rapids, Iowa. A 1986 U.S. State Department concert tour took him to Europe and Eastern Bloc countries. In 1988, he toured Pakistan, Hong Kong, and Japan. A champion of contemporary music, he has performed new music with Boston Musica Viva and Collage New Music, directed the world premiere of George Russell *Time Line (1992)*, commissioned new works from John Cage and John Zorn, and has recorded music by Elliott Carter and John Cage.
A.B., Horvord College; Artist Diplomo, NEC. Piono with Theodore Lettvin, Williom Mosselos, Cloudio Arrou, Potricio Zonder.

Stuart Dunkel
Oboe

Stuart Dunkel is currently principal oboe with the New Hampshire Symphony. He has performed as principal oboe with the Boston Opera Company, the Hong Kong Philharmonic, and the Florida Gulf Coast Symphony. He has performed with Boston Ballet, Metropolitan Opera Orchestra, and the New York Philharmonic. In 1987, he was acting assistant principal oboe with the BSO and acting principal oboe with the Boston Pops. He has soloed with the Detroit Symphony and, on English horn, with the Boston Pops Esplanade Orchestra. Dunkel formed the co-operative Pro Arte Chamber Orchestra and founded The Tampa Bay Chamber Soloists. His oboe cane and reeds business supplies oboists worldwide. His book, *The Audition Process: Anxiety Management and Coping Strategies,* is in its second printing.
B.M., Boston University; M.M., Monnes College of Music; D.M.A., The Juilliord School. Studies with Eloine Douvos, Rolph Gomberg, Horold Gomberg, John Mock, Robert Bloom, Horry Shulmon. Former foculty of the All-Newton Music School, South Shore Conservotory. Also foculty of The Boston Conservotory, Longy School of Music, Boston University.

Dominique Eade
Improvisation and Jazz Studies, Contemporary Improvisation, Jazz Choir

Dominique Eade was a featured vocalist and composer in the 1985, 1986, and 1989 Boston Globe Jazz Festivals, the Jazz is Toulon Festival in France, and the Molde International Jazz Festival in Norway. Nominated for outstanding jazz vocalist in the 1988, 1991, and 1992 Boston Music Awards, Eade performs regularly in the U.S. and Europe. She has received critical acclaim for her CD featuring Stanley Cowell and Alan Dawson. She has also recorded with Dave Holland and has performed with Bill Frisell, Butch Morris, Donald Brown, Mick Goodrick, Ran Blake, and contemporary ensembles including Marimolin, Boston Musica Viva, Orange Then Blue, and Composers in Red Sneakers.
B.M., Artist Diplomo, NEC. Voice with Noncy Armstrong; studies with Dove Hollond, Ron Bloke, Stonley Cowell, Bob Moses. Recordings on Accurote Records.

Otto Eifert
Bassoon

Otto Eifert was principal bassoonist with the Cincinnati Symphony for 26 years. He had previously been a member of the Cleveland, New Orleans, and National symphonies. For 27 years Eifert taught bassoon at the University of Cincinnati College-Conservatory of Music, where he directed the Woodwind Ensemble and was chair of the winds department. He was also manager and bassoonist of the Cincinnati Woodwind Quintet, the school's quintet-in-residence. Eifert has participated in many summer festivals, including Yaddo, Waterloo, and the Banff Festival of the Arts and has given master classes and lecture recitals at many universities. He was the U.S. guest artist for the Korea Oboe-Bassoon Camp in Seoul for five seasons. Eifert's articles have been published in *The Instrumentalist, The Double Reed,* and the *IDRS Journal.*
Artist Diplomo, Curtis Institute of Music. Studies ot The Juilliord School, Columbio, Colorodo College, Tonglewood. Bossoon with Sol Schoenboch, Simon Kovor, Daniel Bonode; chomber music with Morcel Tobuteou. Recordings with the Cincinnoti Symphony ond on Gosporo. Professor emeritus of University of Cincinnoti College-Conservotory of Music, former foculty of Miomi University of Ohio ond Boston University.

Thomas Enman
Opera Workshop

Pianist Thomas Enman has accompanied recitals throughout the Northeast at such venues as Sanders Theatre and the Smithsonian Institution and on WGBH-FM. A vocal coach as well, he has been assistant music director of the Newton Music School Opera Workshop and artistic director of the Massasoit Opera Workshop. Enman has been staff accompanist at Boston University School for the Arts and rehearsal accompanist for the San Francisco Ballet and the Boston Lyric Opera. He was pianist in *Verlangen,* a ballet debuted at Jacob's Pillow.
B.M. in piono with honors, University of Montono; M.M., Boston University. Piono with Belo Borzomenyi-Nogy ond Rudolph Wendt, horpsichord with Lucien Hut. Also foculty of North Shore Community College.

Frank Epstein*
Chair, Percussion and Brass; Percussion, Director of Percussion Ensemble

A member of the BSO since 1968, Frank Epstein is also founder and artistic director of the contemporary ensemble Collage New Music, which has premiered and commissioned more than 200 new works and recorded 15 albums. He has also recorded with the Los Angeles Philharmonic, the BSO, and the Boston Pops and is former assistant timpanist and percussionist with the San Antonio Symphony.
B.M., University of Southern Colifornio; M.M., NEC. Studies ot Tonglewood Music Center ond with Robert Sonner, Murroy Spivock, Williom Kroft, Eorl Hotch, Everett Firth. Recordings on RCA, Columbio, Deutsche Grommophon, Polydor, London, Nonesuch, Crystol, Inner City, GunMor, Delos, Sony. Also foculty of Tonglewood Music Center ond frequent clinicion in the U.S. ond Europe.

Pozzi Escot
Music Theory

Pozzi Escot is a distinguished music theorist and acclaimed composer. She has figured prominently at nearly all major contemporary European music events, including La Biennale (Venice), IRCAM-Paris, BBC-London, and Studio fur Neue Musik-Munich. Her work has been performed in the U.S. by such performers as the Chicago University Chamber Players, Arthur Weisberg, Claremont String Quartet, Bethany Beardslee, Mathew Raimondi, and Robert Henry. She was one of five leading women composers whose work was performed by the New York Philharmonic in 1975, the International Year of the Woman. Her honors include grants from the Ford Foundation, Reemstma Foundation, and Bunting Institute, and selection as Outstanding Educator of America. Co-author of the book *Sonic Design,* she co-founded the journal *Sonus* and is president of the International Society of Hildegard von Bingen Studies. She lectures and publishes extensively.
B.S., M.S. course, The Juilliord School; certificote of completed groduote studies, Hochschule für Musik und Dorstellende Kunst, Homburg, Germony. Current foculty of Wheoton College. Her music is recorded on Delos, Spectrum, ond Neumo.

John Felice
Music Theory

Pianist and composer John Felice performs frequently in Boston as a soloist and accompanist. He won the 1968 SAI Composition Prize. His music has been performed in Boston, Washington, Los Angeles, San Francisco, West Virginia, Canada, and Spain and is published by Yorke Editions of London.
A.R.C.T., B.M., Royal Conservatory of Toronto; M.M., NEC. Piano with Pierre Souvorian; composition with Robert Cogon, John Beckwith. Former faculty of University Settlement House in Toronto, National Ballet School.

Burton Fine*
Viola, Chamber Music

Burton Fine has been principal violist of the BSO since 1964. He has performed, toured, and recorded extensively with the Boston Symphony Chamber Players and has appeared frequently as soloist on viola and viola d'amore with the Boston Symphony and Boston Pops orchestras. He is a member of the Mélisande Trio with harpist Susan Miron and flutist Fenwick Smith.
B.A., University of Pennsylvania; Ph.D., Illinois Institute of Technology. Studies at Curtis Institute of Music with Galamian. Chamber recordings on RCA, Deutsche Grammophan, CBS, Nonesuch.

Everett Firth*
Percussion

Everett Firth has been the solo timpanist of the Boston Symphony Orchestra since 1952, when he joined at age 21. He has performed with the BSO under the world's foremost conductors in nearly every major city in the world.
B.M., honors with distinction, NEC. Studies at The Juilliard School. Timpani and percussion with Saul Goodman, Roman Szulc, George Stone, Lawrence White. Publications with Carl Fischer, Belwyn Mills. Recordings on RCA, Mercury, Deutsche Grammophon, Philips. President of Vic Firth, Inc. He is head of the timpani and percussion department at the Tanglewood Music Center.

Alan Fletcher
Associate Dean for Curriculum; Music Theory, Composition, Contemporary Improvisation

Alan Fletcher is a prolific composer whose works have been performed by leading performers nationally and internationally. He has received an ASCAP Foundation Award, the Alexander Gretchaninoff Prize in Composition, the Norton Stevens Fellowship from the MacDowell Colony, and the Sacks Memorial Prize in music from Princeton University.
A.B., Phi Beta Kappa, Princeton University; M.M., D.M.A., The Juilliard School. Composition with Roger Sessions, Milton Babbitt, Edward T. Cone.

D'Anna Fortunato
Voice

As a concert and oratorio soloist, D'Anna Fortunato has appeared internationally with the Chamber Music Society of Lincoln Center, St. Luke's Ensemble, Musica Sacra, and the New York Choral Society, among many others. Her festival engagements are numerous, as are her singing appearances with major orchestras. She has played leading roles with the New York City Opera, Glimmerglass Opera, Kentucky Opera, Opera Company of Boston, Monadnock Festival, Connecticut Grand Opera, and Rochester Opera Theatre. Fortunato continues her collaboration with the Bach Aria Group, touring and conducting master classes and seminars throughout the country. She has researched and performed extensively the little-known vocal works of Franz Liszt and Charles Loeffler, as well as those of women composers such as Clara Schumann, Fanny Mendelssohn, and Amy Beach. She has also premiered the works of John Harbison, Stephen Albert, and John Heiss.
B.M., M.M., A.D., NEC. Studies with Gladys Miller. Recordings on Harmonia Mundi, Nonesuch, MusicMasters, Musical Heritage, Landon Records, Vox, Northeastern, Newport Classics.

Margo Garrett
Accompaniment, Vocal Coach

Margo Garrett is one of today's leading collaborative pianists in the U.S., Europe, and Japan. Artists with whom she has maintained lengthy relationships include sopranos Kathleen Battle, Judith Raskin, Lucy Shelton, and Dawn Upshaw; violinists Jaime Laredo and Daniel Phillips; violist Paul Neubauer; and cellists Matt Haimovitz and Sharon Robinson. Garrett has recorded with Jaime Laredo and is pianist on the recording of Kathleen Battle's Carnegie Hall debut recital. Highlights of recent seasons include recitals in London's Covent Garden, Milan's La Scala, and Vienna's Musikverein, a Japanese tour, a recording with Dawn Upshaw, and formation of a trio with clarinetist David Shifrin and violist Paul Neubauer. *Leave of absence.*
B.M., North Carolina School of Arts; M.M., Manhattan School of Music; Dip., The Juilliard School; studies at Accademia Chigiana. Recordings on RCA, Grenadilla, Musical Heritage Society, Dorian, Deutsche Grammophon, Masterworks, Orion, and Second Hearing. Former faculty of North Carolina School of Arts, Manhattan School of Music, Sarah Lawrence College, Aaron Copland School of Music, and Westminster Choir College. Also faculty of Tanglewood Music Center and The Juilliard School.

George Garzone
Improvisation and Jazz Studies, Saxophone, Jazz Ensemble

Saxophonist George Garzone is a member of The Fringe, a jazz trio that performs regularly in the Boston area and has toured Portugal. The group has released three albums. Garzone also tours with George Russell and has recorded with Eddie Gomez and Steve Kuhn.
B.M., Berklee College of Music.

Alfred Genovese*
Oboe

Principal oboe of the BSO, Alfred Genovese is a former principal oboe of the Baltimore Symphony Orchestra, the St. Louis Symphony, the Metropolitan Opera, and the Cleveland Orchestra under George Szell. He has participated in many festivals, including the Marlboro Festival and the Casals Festival of Puerto Rico.
Diploma, Curtis Institute of Music. Oboe with Marcel Tabuteau.

John Gibbons
Chair, Historical Performance; Harpsichord, Historical Performance Ensemble

A distinguished keyboard artist and member of the Boston Museum Trio, John Gibbons has performed as harpsichord and fortepiano soloist with major ensembles in the U.S. and Europe, among them the BSO, New York Chamber Symphony, Orchestra of the 18th Century, Philharmonia Baroque, and the Da Camera Society of Houston. He received the Erwin Bodky Prize (1969), the NEC Chadwick Medal (1967), and a Fulbright Scholarship for study with Gustav Leonhardt in Amsterdam. Gibbons performs regularly at such festivals as those in Torino and Spoleto, Italy, and the Aston Magna Festival in the Berkshires.
B.M. with highest honors, NEC. Studies at Cincinnati Conservatory. Recordings on Musical Heritage Society, Titonic, Cambridge, Harmonia Mundi, Nonesuch, Philips, RCA. Former faculty of Lowell State College, Brandeis University.

Jimmy Giuffre
Improvisation and Jazz Studies, Woodwinds, Composition, Jazz Ensemble

Jimmy Giuffre has performed with virtually all of the jazz greats, including Art Tatum, Duke Ellington, Ella Fitzgerald, Miles Davis, John Coltrane, Charles Mingus, and the Modern Jazz Quartet. He was twice named Outstanding Clarinetist in the Down Beat Reader's Poll and has been the first-ranked clarinetist in both *Podium* (Germany) and *Melody Maker* (England) jazz magazines. He has performed at the Newport Jazz Festival and toured the U.S. and Europe with his own ensemble since 1956. He received a Guggenheim Fellowship for composition and is the author of *Aspects of Jazz Performance...a Personal Approach.*
B.M., North Texas State University. Clarinet with Arthur Bloom; composition with Wesley La Violette; reed making with Kal Oppermon; flute with Jimmy Politis. Recordings for Atlantic, Columbia, Verve, Capitol, Soul Note, Choice. Former faculty of New York University and School of Jazz in Lenox, Mass.

Dennis Godburn
Historical Performance, Bassoon

A baroque, classical, and modern bassoonist, Dennis Godburn has performed throughout the U.S., South America, Europe, and Japan. He is principal bassoonist for the St. Luke's Chamber Ensemble, the Orchestra of St. Luke's, and the Caramoor Festival. Godburn has been soloist with the Great Performers Series at Lincoln Center, Mostly Mozart Festival, English Chamber Orchestra, New England Bach Festival, Ravinia Festival, Kennedy Center, Boston Early Music Festival Orchestra, Smithsonian Chamber Players, and Banchetto Musicale. He also performs with the Metropolitan Opera, Orpheus Chamber Orchestra, Amadeus Winds, and Handel & Haydn Society.
Studies at Hartt School of Music. Recordings on Columbia Masterworks, Angel, Musical Heritage Society, Pro Arte, Nonesuch, L'Oiseau Lyre, Telarc, Arabesque. Also faculty of University of Mass./Amherst.

Mick Goodrick
Improvisation and Jazz Studies, Contemporary Improvisation, Guitar

Guitarist Mick Goodrick has performed and/or recorded with many of today's top jazz musicians, including Gary Burton, Jack DeJohnette, Paul Motian, Dewey Redman, Michael Brecker, Steve Gadd, and Pat Metheny. He has performed with the Charlie Haden Liberation Music Orchestra in Havana, Cuba, and gave performances at "Select Live Under the Sky" in Japan and Hong Kong with Jack DeJohnette's Special Edition, with which he has recorded two albums. Author of the book, *The Advancing Guitarist*, Goodrick has conducted seminars in Norway and Italy.
B.M., Berklee College of Music. Former faculty of Berklee.

Edmund Grammer
Music Education

As an instrumental music teacher in the Abington, Mass., public schools and at Stoneham High School, Edmund Grammer has worked extensively with high school ensembles—concert bands, marching bands, and jazz ensembles. He has arranged, transcribed, rewritten, scored, and adapted published literature to fit his students' abilities.
B.M.E., Bastan University. Graduate Studies at Harvard University, Fitchburg State College, Bridgewater State College. Member of MENC, IAJE, NEA, SMSBA.

Helen Greenwald
Music History

Helen Greenwald is a musicologist, cellist, and translator. Her iconographical studies and translations have appeared in such journals as the Music Library Association's *Notes* and *Newsletter of the Résource Internationale d'Iconographie Musicale*. Greenwald has presented papers at the Music Theory Society of New York State, The New England Conference of Music Theorists, and the American Institute for Verdi Studies. Her paper on vocal sonorities in *The Magic Flute*, which she read at the International Mozart Congress 1991 in Salzburg, appears in the jubilee commemorative issue of *Mozart-Jahrbuch*. She was also curator and cataloger for the Mozart exhibit at Hofstra's David Filderman Gallery. Greenwald's principal areas of research include E.T.A. Hoffmann and 18th- and 19th-century vocal music of Mozart, Puccini, Verdi, and Schubert. She is writing a book based on her dissertation "Dramatic Exposition and Musical Structure in Puccini's Operas."
B.S., M.A., Hofstra University; M.Phil, Ph.D., Pravast's Schalar, The City University of New York. Studies in German with hanars at University of Vienna, music history at NYU. Schenkerian Analysis and Schubert studies with Carl Schachter; Mozart and Schubert with Martin Chusid; medieval and Renaissance music with Allan Atlas, Stanley Baarman, Edward Raesner, Kurt van Fischer; Italian opera with Francesca Degrada; cella with David Wells, Seymaur Benstack, Gearge Ricci. Member AMS, SMT, MTSNYS, AIVS, NECMT. Alsa faculty of Hofstra.

Carole Haber
Voice

Carole Haber won the N. Meyer Baker Award and the Eleanor Steber Music Foundation Award at the 1989 Washington International Voice Competition at the Kennedy Center. Known for her interpretations of the Mozartian and bel canto styles, She is very active in both opera and oratorio. Her operatic debut as the Queen of the Night in *The Magic Flute* was highly acclaimed by *The New York Times*. Haber has soloed with many Boston choral groups including the Handel & Haydn Society.
B.A. SUNY at Patsdam's Crane Schaal of Music; M.M., NEC.

Anne Hallmark
Music History and Musicology

Anne Hallmark has presented papers at the medieval conference in Durham, England, the International Medieval Conference in Kalamazoo, Mich., Brown University, College of the Holy Cross, and NEC. She is the co-editor of the works of the medieval composer Johannes Ciconia in the *Polyphonic Music of the Fourteenth Century* series. She was the national program co-chair for the American Musicological Society and was a member of their Committee on Women and Music.
B.A., Barnard College; M.F.A., Princetan University; Ph.D. in pragress, Princetan University. Piana with Rabert Galdsand, Maria Clades. Member of Internatianal Musicalagical Saciety, American Musicalagical Saciety, Medieval Academy of America. Farmer faculty of Vassar College, MIT.

Thompson Hanks
Tuba, Chamber Music

Thompson Hanks is a member of the New York Brass Quintet, the New York City Ballet Orchestra, and the Chautauqua Symphony and is also an active freelance player in New York. He is a former member of the San Antonio, Puerto Rico, and Minneapolis symphonies.
Tuba with Richard Burkhart, Danald Knaub, Arnald Jacabs.

Dominique Eade
Improvisation and Jazz Studies
Contemporary Improvisation

It's my job to help students realize the potential of their musical abilities. It is my desire to encourage them to realize the potential of their imaginations. My goal as a teacher is to achieve both.

Frank Hanson
Piano Technology

Frank Hanson is Boston's most prominent piano tuner and rebuilder. The shop superintendent of M. Steinert and Sons for nine years, he is currently a partner of University Piano Service, whose regular clientele includes the BSO, NEC, Smith College, Mt. Holyoke College, Wellesley College, and several distinguished concert artists.

Lisa Harer
Opera Workshop

Lisa Harer is co-music director of opera at Longy School of Music and Eastern Nazarene College's Operafest. She has worked with Carlo Bergonzi, Arrigo Pola, and Olga Averino and performed in Los Angeles, New York, Boston, Providence, and on Cape Cod.
M. M., vacal accampanying, NEC. Alsa music faculty at Eastern Nazarene College and farmer apera caach at Bastan University Opera Institute.

Yuko Hayashi
Chair, Organ

An internationally known performer, Yuko Hayashi has given concert tours on historical instruments throughout Europe and the U.S. Through extensive concert tours in Western Europe, she has researched an authentic approach to historical repertoires on original instruments. In the U.S. and Japan, she performs works of various periods, including world premieres of works by such contemporary composers as Schuller and Pinkham. Hayashi is a former organist with N.H.K. Symphony Orchestra of Japan and is director of music at Boston's Old West Church.
Graduote, Conservatory of Music, Tokyo University of Arts, Japon; B.M., M.M. with honors, Artist Diplomo, NEC. Orgon with George Foxan, Donold Willing, Anton Heiller; horpsichord with Morgoret Moson ond Gustov Leonhordt. Recordings on Clossic Mosters. Former faculty of Ferris Seminory, Jopon. Also foculty of NEC Extension Division.

John Heiss
Director of the Contemporary Ensemble, Flute, Chamber Music, Composition, Music History, Music Theory

John Heiss is an active composer, conductor, flutist, and teacher. His works have been performed worldwide, receiving premieres by Speculum Musicae, Boston Musica Viva, Collage New Music, the Da Capo Chamber Players, Aeolian Chamber Players, Tanglewood Festival Orchestra, and Alea III. He has received awards and commissions from the National Institute of Arts and Letters, Fromm Foundation, NEA, Rockefeller Foundation, Mass. Council on the Arts and Humanities, ASCAP, and the Guggenheim Foundation. His principal publishers are Boosey & Hawkes, E.C. Schirmer, and Elkus & Son. Heiss has been principal flute of Boston Musica Viva and has performed with many local ensembles, including the BSO. His articles on contemporary music have appeared in *Winds Quarterly*, *Perspectives of New Music*, and *The Instrumentalist*.
B.A. in moth, Lehigh University; M.F.A., music, Princeton University. Composition with Milton Bobbitt, Edword T. Cone, Eorl Kim, Otto Luening, Dorius Milhoud; flute with Arthur Loro, Jomes Hosmer, Albert Tipton. Recordings on Nonesuch, CRI, Golden Crest, Aristo, Turnobaut. Former foculty of Columbio, Bornord College, MIT, NEC Institute ot Tanglewood.

Calvin Hicks
Liberal Arts

Calvin Hicks served as the director of the Third World Center and a lecturer in the Afro-American Studies Program at Brown University. He was division chair of liberal arts and dean of academic affairs for arts and science at Roxbury Community College. The co-founder of the Black Educators Roundtable in Boston, he served as a consultant to the National Welfare Rights Oganization in Washington, D.C. The author of numerous reports, research studies, and articles, he has participated widely in African-American and Third World conferences and workshops across the country.
Studies at Droke University, Reseorch Fellow, MIT Deportment of Urbon Studies and Plonning; M.Ed., Combridge College, Institute for Groduote Studies; doctoral studies ot University of Mossochusetts.

Ann Hobson-Pilot*
Harp

Ann Hobson-Pilot is the principal harpist of the BSO and the Boston Pops. Prior to joining the BSO in 1969, she was the second harpist with the Pittsburgh Symphony and the principal harpist of the National Symphony. She has been a soloist with the National and Wichita symphonies, the Boston Pops, and at Tanglewood. She played in the Marlboro Festival and is a founding member of the New England Harp Trio.
B.M., Clevelond Institute of Music; Hon. D.Mus., Bridgewater Stote College. Studies ot Philodelphia Musicol Acodemy. Horp with Morilyn Costello, Alice Cholifoux. Recordings on Deutsche Grommophon. Former foculty of Philodelphia Musicol Acodemy, Temple University Music Festivol of Ambler. Also foculty of Tonglewood.

Helen Hodam
Voice

Helen Hodam's students have sung with many opera companies in the U.S. and Europe, including the Metropolitan Opera, the New York City Opera, the San Francisco Opera, and the opera companies of Cologne, Hamburg, Stuttgart, Wiesbaden, Bielefeld, Bremen, and Zürich. They have sung at opera houses in Vienna, Genoa, Nice, and Brussels. Her students have won such awards as those from the Marian Anderson Foundation, Richard Tucker Foundation, Zachary Society, Liederkranz Foundation, as well as the McAllister Awards, and the Washington International Competition for Singers. Hodam was elected to the American Academy of Teachers of Singing in 1988.
B.M., Illinois Wesleyon; M.M., Hortt College of Music. Studies ot Monhatton School of Music, Royol Acodemy of Music, Goethe Institute (Munich), The Juilliord School, Allionce Fronçoise (New York ond Poris), University of Vienno, the Mozorteum, Solzburg. Former foculty af Oberlin College (1963-84), Muskingum College. Also foculty of Internotionol Institute of Vocol Arts ond American Institute of Musical Studies, Groz, Austrio.

Randall Hodgkinson
Piano, Chamber Music

Randall Hodgkinson was the grand prize winner of the 1981 International American Music Competition. He is a member of the contemporary music ensemble Boston Musica Viva.
B.M. with honors, M.M. with distinction, Artist Diplomo, NEC. Piono with Veranico Jochum, Russell Sherman, Leonord Shure, Cloude Fronk, Eleonor Sokolof. Studies ot Curtis Institute, Aspen Music Festivol. Recordings on New World Recordings.

Richard Hoenich
Director of Orchestral Activities, Orchestral Conducting, Conductor of the NEC Symphony and the Philharmonia

Richard Hoenich was principal bassoonist with the Montreal Symphony Orchestra for twelve seasons before devoting himself full time to conducting in 1991. He was assistant conductor of the Montreal Symphony Orchestra (1985-89), and in 1989 was appointed associate conductor under Charles Dutoit. He was awarded conducting fellowships at the Tanglewood Music Center and the Los Angeles Philharmonic Institute, where he worked with Michael Tilson Thomas, Kurt Masur, Leonard Bernstein, and Seiji Ozawa. He conducts regularly in Canada and has appeared in the U.S. as well as in Argentina and France. He received first prize from the Festivals de Musique du Québec and Montreal Symphony competitions.
Diplomo, Curtis Institute of Music; Studies ot McGill University, Indiono University. Former music director, conductor of the McGill Symphony. Recordings on Decco/London.

James Hoffmann
Music Theory

Composer James Hoffmann is co-director of NEC's Enchanted Circle contemporary music concert series. He also served as the chair of Undergraduate Theory from 1968 to 1980. Hoffmann won the John Day Jackson and Woods-Chandler prizes for composition from Yale University. He published an article about his ongoing experiments using computers to teach harmony in collaborative learning settings in the *Harvard Educational Review*.
B.M. with highest honors, NEC; B.M., M.M., Yole University; D.M.A., University of Illinois. Composition ond theory with Froncis Judd Cooke, Corl McKinley, Quincy Porter, Poul Hindemith, Burrill Phillips, Hubert Kessler. Studies ot Hochschule für Musik in Berlin with Boris Brocher, Josef Rufer. Recordings on Crest Records. Published by Trombone Associotion of Western Moss. Former foculty of Costle Hill, Oberlin College, Son Jose Stote University.

Maureen Horgan
Music Education

Maureen Horgan is an active free-lance trombonist, and a member of the Nashua Symphony and the orchestra of the Opera Company of Boston. She has been a soloist with the BSO, Thayer Conservatory Orchestra, and the Harvard Summer Band at the Hatch Shell.
B.M. with honors, B.M.E., NEC; M.M., Yole University. Studies with John Swollow, Ronold Borron, John Coffey. Recordings on CRI, Gunmor, Lody Slipper. Also foculty of Wheelock College ond the NEC Extension Division.

Will Hudgins*
Percussion

Lee Hyla
Composition

Lee Hyla is active as a performer of new music, improvisation, and rock and roll. He has had residencies in composition at the MacDowell Colony, Yaddo, and the Djerassi Foundation and has received commissions from the Koussevitzky, Naumburg, and Fromm foundations, and Chamber Music America, among others. The recipient of two National Endowment for the Arts fellowships, a Guggenheim Fellowship, and the Goddard Lieberson Fellowship from the American Academy and Institute of Arts and Letters, Hyla was a Rome Prize fellow in 1990-91. His music has been performed throughout the U.S. and Europe.
B.M. with hanors, NEC; M.A., SUNY Stany Braak. Studies with Malcalm Peytan and David Lewin. Recordings an CRI and Opus One.

Laura Jeppesen
Historical Performance, Viola da Gamba

Laura Jeppesen has performed throughout the world with a number of leading early music ensembles, including the Cologne-based medieval group Sequentia, Frans Brüggen's Orchestra of the 18th Century, and the Boston Museum Trio. Her Boston affiliations include Banchetto Musicale, the Handel & Haydn Society, the Boston Early Music Festival Orchestra, and the Boston Viol Consort.
B.A., Wheatan Callege; M.M., Yale University. Studies with Nancy Cirilla, Braadus Erle. Fulbright Schalor at Hamburg Hachschule für Musik. Studies at Canservataire Rayale de Bruxelles with Wieland Kuijken. Fellaw, Bunting Institute af Radcliffe Callege (1981). Recordings an Harmania Mundi, SEON, Titanic, RCA, Philips.

Veronica Jochum
Piano

Veronica Jochum has performed throughout the world, appearing as soloist with the BSO; the Minnesota Orchestra; the Chamber Orchestra of the 92nd Street Y; the Munich and Berlin philharmonics; the London, Vienna, and Jerusalem symphonies; Maggio Musicale, Concertgebouw of Amsterdam, L'Orchestre de la Suisse Romande, and others. She has performed at such festivals as Marlboro, Tanglewood, Montreux, and Wallonie in Belgium. She is on the board of directors of the Busoni Foundation.
M.M. (equivalent) with highest hanars, Cancert Artist Diplama, Hachschule für Musik, Munich. Piono with Edwin Fischer, Josef Benvenuti (Canservataire de Paris), Rudalf Serkin. Recordings an Philips, Pra Arte, Deutsche Grammophon, Galden Crest, Laurel. Former ortist-in-residence and baard af advisars, Eastern Music Festival; farmer faculty af Tanglewaad Music Center, Settlement Schaal af Philadelphia, Radcliffe Institute, Eastern Music Festival.

Sandra R. Joshel
Liberal Arts, History

B.A., Skidmare Callege; M.A., Ph.D., Rutgers University. Farmer faculty af Bastan Callege, Dauglass Callege, Rutgers Callege.

Martin Katz
Visiting Artist-Teacher, Accompaniment, Vocal Coach

Martin Katz has performed with some of the most celebrated vocal soloists in the world, including Marilyn Horne, Frederica von Stade, Kiri Te Kanawa, Kathleen Battle, José Carreras, Cecilia Bartoli, Anna Tomowa-Sintow, Teresa Berganza, Tatiana Troyanos, Judith Blegen, Evelyn Lear, Thomas Stewart, Hakan Hagegard, and Katia Ricciarelli. While still a student, he accompanied the master classes of Lotte Lehmann, Jascha Heifetz, Pierre Bernac, and Gregor Piatigorsky. He was pianist for the U.S. Army Chorus for three years. His editions of Rossini *opere serie* have been mounted by the Houston Grand Opera and Carnegie Hall, and his version of Handel's *Rinaldo* has been performed for the Ottawa Festival and at the Metropolitan Opera. Katz has partnered soloists for the orchestras of the BBC, Houston, Washington, D.C., Tokyo, and Miami.
B.M., University af Sauthern Califarnia. Accompanying with Gwendalyn Kaldafsky. Recordings an Decca, Phillips, CBS, RCA, FaniCetra, Desta, and BMG. Current chair af accampanying and chamber music at the University af Michigan.

Daniel Katzen*
Horn

Daniel Katzen is the second horn of the BSO. He is a recitalist, chamber musician, and soloist with orchestras in Boston and New York. He was previously fourth horn with the San Diego Symphony and second horn with the Grant Park Symphony in Chicago and the Phoenix Symphony.
B.M. with distinctian, Indiana University Schaal af Music; studies with Philip Farkas, Michael Häitzel, Milan Yancich. Past-graduate wark at Narthwestern with Dale Clevenger.

Charles Kavalovski*
Horn

Charles Kavalovski has been principal horn of the BSO since 1972. He is a member of the Boston Symphony Chamber Players and has been soloist with the BSO and other major orchestras in North America. He has made many solo, orchestral, and chamber music recordings, and performs frequently for the International Horn Society. He has been on the international horn competition juries of Munich and Prague and presented master classes and clinics here and abroad. A doctor of nuclear physics, Kavalovski spent 10 years as a teacher and researcher in that field before joining the Denver Symphony as principal horn in 1971. *Leave of absence.*
B.S., M.S., M.B.A., and Ph.D., University af Minnesota. Former faculty af Bastan University, the Banff Center far Fine Arts, the Tanglewaod Music Center.

Maureen Kennedy
Music Education

B.A., Callege af Notre Dame af Maryland; Teacher's Certificate in Orff Schulwerk, Rayal Canservatary af Music, Taranta; M.Ed., Cambridge Callege; Diplama, Orff Institute, Solzburg. Author af Circle Raund the Zera.

NEC's proximity to Symphony Hall—a block away—is one of its greatest assets. The possibility of interaction with 102 of the world's finest musicians as teachers, coaches, and most of all, as musical examples in concerts four times a week, is a superlative opportunity for aspiring instrumentalists.

Shiela Kibbe
Accompaniment, Vocal Coach

Shiela Kibbe has been the pianist for the Pennsylvania Opera Theatre, Philadelphia Orchestra Woodwind Quintet Seminars, and the International Suzuki Institute. She was the principal keyboardist for the Chattanooga Symphony and vocal coach for the Chattanooga Opera Association. Kibbe is rehearsal pianist of the Tanglewood Festival Chorus, accompanist of the John Oliver Chorale, director of music at the Church of the Good Shepherd in Reading, Mass., and vocal coach at Boston University's Opera Institute. She attended the Blossom Festival and was a vocal accompanying fellow at Tanglewood.
B.M., Ithaca Callege Schaal of Music. M.M., piana pedagagy with Maryan Filar and M.M., piana accampanying and chamber music with Lambert Orkis at Temple University.

James A. Klein
Liberal Arts, History

B.A., M.A., Keble College, Oxfard University, England; Ph.D., Harvard University.

Robert Koff
Violin

Robert Koff is a distinguished concert violinist and educator. He was a founding member of the Juilliard String Quartet and a member of the Brandeis String Quartet. He has appeared as a member, soloist, or conductor with the Syracuse Symphony and the Brandeis and NEC orchestras. Koff is a fellow of the Woodrow Wilson Foundation and Tel Aviv University's Sackler Institute of Advanced Studies. He has been director of chamber music at Tel Aviv and Harvard universities and was chamber music coordinator at the Stratford Summer Festival. Koff performed a series of 40 TV lecture-demonstrations and concerts on WGBH-TV, Boston, and a survey of Haydn's string quartets on WGBH-FM, Boston. *Former faculty of Juilliard, Aspen, and Tanglewood schools of music, and Brandeis University, where he was director of performing activities in music for over 25 years and music department chair for several years.*

Louis Krasner
Chamber Music

Louis Krasner is renowned for having presented the first performances of the violin concerti of Berg (written for Krasner), Schoenberg, Sessions, Casella, Achron, and others. He has appeared as a soloist with such orchestras as the Vienna Philharmonic under Klemperer, the BSO under Koussevitzky, the New York Philharmonic under Mitropoulos, the BBC Orchestra under Wood and Webern, as well as the Cleveland Orchestra, the Berlin Philharmonic, and many others. He was the concertmaster of the Minneapolis Symphony under Mitropoulos (1944-1949) and the Syracuse Symphony (1960-1968). He is also former conductor of the Syracuse University Orchestra and founder of the Krasner Chamber Music Ensemble. Krasner organized and was president of the New York State Chapter of the American String Teachers Association and was vice president of the International Alban Berg Society. He has received the Samuel Simons Sanford Medal from Yale University, the Distinguished Service Award from the A.S.T.A., and the Governor's Award for the Arts, Rhode Island. He was awarded the 1991 Gramophone Award for Best Historical Recording, Non-Vocal, for his CD of Berg's Violin Concerto with Anton Webern and the BBC Symphony. Krasner has had articles published in *Journal of Arnold Schoenberg Institute, Austria Musikzeitschrift*, and others, and he gives lecture-recitals throughout the U.S. and Europe and on NPR. *Teacher and Soloist Diplomo, NEC; hon. D.Mus., NEC and Syracuse University. Studies with Eugene Gruenberg, Carl Flesch, Lucien Copet, Sevcik. Recordings on Columbia, Morgun, Continuum Testament. Honorary Professor, Academia Filarmonica, Bologna. Professor Emeritus of Syracuse University. Faculty of Tanglewood Music Center.*

Christopher Krueger
Historical Performance, Baroque Flute

Christopher Krueger, well known as a performer on both modern and historical instruments, has been a soloist and ensemble member with virtually every major early music organization in the U.S. He is the principal flutist with the Boston Early Music Festival Orchestra, Mostly Mozart On Original Instruments, the Handel & Haydn Society, the Smithsonian Chamber Orchestra, the Classical Band, the New Hampshire Symphony, and Banchetto Musicale. He is also a member of the Bach Ensemble and the Smithsonian Chamber Players and a founding member of the Naumburg Award-winning Emmanuel Wind Quintet. Krueger has performed with the Drottningholm Theater Orchestra, Aston Magna, the BSO, Tafelmusik, Cantata Singers, and the Orpheus Chamber Orchestra. *B.M., NEC. Recordings on DG, RCA, Nonesuch, Pro Arte, CRI, and L'Oiseau-Lyre. Also faculty of Wellesley College, Boston University, Longy School of Music, and the Oberlin Baroque Performance Institute.*

Robert Labaree
Music History and Ethnomusicology, Contemporary Improvisation

Robert Labaree is an ethnomusicologist specializing in Turkish music and medieval European music. He is a member of The EurAsian Ensemble, which performs Turkish classical music across the U.S. *M.A., Ph.D., Wesleyan University.*

Eugene Lehner**
Chamber Music

A violinist with the BSO from 1939 until 1982, Eugene Lehner was a member of the Kolisch Quartet for 13 years and the Stradivarius Quartet for 10 years. He is a fellow of the American Academy of Arts and Sciences. *Graduate of the Royal Conservatory of Music, Budapest. Hon. D.Mus., NEC. Violin with Jenä Huboy; composition with Zaltón Kodóly. Also current faculty at Tanglewood Music Center and Boston University.*

David Leisner
Guitar, Chamber Music

David Leisner has appeared in solo and chamber music recitals and as a soloist with orchestras in the U.S., Canada, and Europe. He was awarded the Silver Medal at the 1981 International Guitar Competition in Geneva, and second prize in the 1975 Toronto International Guitar Competition. Leisner has given master classes at many major guitar festivals and institutions and teaches regularly at the Bowdoin Summer Music Festival in Maine. He is a frequent juror for Pro Musicis, Concert Artists Guild, and Affiliate Artists and his students have won first prizes in the G.F.A. and A.S.T.A. competitions. As a composer, he has a steady stream of commissions and performances of his works. All-Leisner concerts have taken place in New York, Boston, Tucson, and Bremen, Germany. He has received numerous grants for composition from the American Music Center, New England Foundation for the Arts, Meet the Composer, and the Alice M. Ditson Fund. *B.A., Wesleyan University. Guitar with John Duarte, Angelo Gilardino, David Starobin; interpretation with Karen Tuttle, John Kirkpatrick; composition with Richard Winslaw, Virgil Thomsan, Charles Turner, and David Del Tredici. Former Affiliate Artist. Compositions published by G. Schirmer/AMP, Theodore Presser Co. Recordings on Titanic, CRI, Centaur, and Newport Classic. Former faculty at Amherst College.*

Jeffrey Leonard
Music Education

Jeffrey Leonard has taught in the Andover, Mass., public schools and is director of bands and the jazz program and coordinator of music education at Lexington, Mass., High School. A saxophone and woodwind player, he has performed throughout New England and in Washington, D.C., in theaters and jazz clubs and with such artists as Phil Wilson, Makoto Ozone, Rita Moreno, and Andy Williams. His compositions and arrangements have been commissioned by groups across the U.S., including the Metropolitan Wind Symphony. Leonard has guest conducted orchestras, bands, and jazz bands around New England, including the N.H. All-State Jazz Band. *B.M., summa cum laude, in music education and jazz composition/arranging, Berklee College of Music. Saxophone studies with George Etheridge at George Mason University, conducting with Larry Rachleff, music education with James O. Froseth. Member of AF of M, MENC, MICA, MMEA, IAJE.*

Laurence Lesser
President, Violoncello

Laurence Lesser was a top prize winner in the 1966 Tchaikovsky Competition in Moscow and a guest performer in the historic Heifetz-Piatigorsky concerts and recordings. In 1976 he gave the premiere of Menotti's *Fantasia* (written for him under a Ford Foundation grant) with the New Japan Philharmonic under Seiji Ozawa; in 1991, he performed the New England premiere with the NEC Symphony conducted by Mstislav Rostropovich. He has been a soloist with the BSO, the London Philharmonic, the Los Angeles Philharmonic, and other major orchestras. He has appeared at the Casals, Spoleto, Marlboro, Charleston, and Santa Fe festivals as well as London's South Bank Summer Music Festival. He is a frequent participant at the Banff Centre for the Arts and is associated with Tokyo's Toho Gakuen School of Music. *B.A., cum laude, Phi Beta Kappa, Harvard College. Studies with Gregor Piatigorsky at the University of Southern California. Fulbright Scholar with Gaspar Cassadó. Recordings on Columbia, RCA, Melodiya, Desto. Former faculty of Peabody Institute, USC.*

John Lockwood
Improvisation and Jazz Studies, Double Bass

Acoustic and electric bassist John Lockwood has toured the U.S. and Europe with Joe Henderson, Freddie Hubbard, Gary Burton, the Mel Lewis Big Band, and The Fringe. He has also performed with the Buffalo Philharmonic, the Boston Pops, MIT Symphony, Pat Metheny, Dizzy Gillespie, Woody Shaw, Toots Thielemans, Stan Getz, and Art Farmer.
B.M., composition, Berklee College of Music. Studies with Bill Curtis, Henry Portnoi, and Arthur Webb.

Everett Longstreth
Improvisation and Jazz Studies, Arranging

Everett Longstreth has toured extensively as a trumpeter, playing in the Woody Herman Orchestra, the Sam Donahue-Tommy Dorsey Orchestra, and Herb Pomeroy's band. He has written arrangements for the orchestras of Herman, Billy May, and Pomeroy and has published over 260 arrangements and two textbooks on jazz/stage band arranging.
B.M., Berklee College of Music. Trumpet with Fred Bermon, John Coffey. Former faculty of Berklee. Also faculty of The Boston Conservatory and University of Lowell. Director of the MIT Concert Jazz Band.

Malcolm Lowe*
Violin

Malcolm Lowe is concertmaster of the BSO and performs with the Boston Symphony Chamber Players. He was formerly concertmaster of the Orchestre Symphonique de Quebec, the Worcester Symphony, the Regina Symphony, and the New York String Seminar. He has performed with all the major Canadian orchestras, including the Montreal Symphony, the National Arts Center Orchestra in Ottawa, and the Toronto Symphony. He was a top prize winner in the 1979 Montreal International Violin Competition.
Studies at Regina Conservatory of Music; Meadowmount School of Music, Curtis Institute. Violin with Howard Leyton-Brown, Ivan Galamian, Sally Thomas, Jaime Laredo; chamber music with Jasef Gingald, Jascha Brodsky, Felix Galamir, Mischa Schneider.

Richard Mackey*
Horn

A member of the BSO, Richard Mackey has been a member of the Cleveland Orchestra, the Detroit Symphony, and the Japan Philharmonic of Tokyo, and played in the Los Angeles studios for eight years. He has taken part in the Marlboro Chamber Music Festival for ten summers.
Studies at NEC. Horn with Willem Valkenier; solfège with Gaston Dufresne.

Ruth Emanuel Maffa
Interdisciplinary Studies

Ruth Maffa's experience in music and arts administration includes positions at the Massachusetts Cultural Alliance and the Cambridge Arts Council. As a professional harpist, she has performed with the Boston Pops Esplanade Orchestra, the Springfield Symphony, the Rhode Island Philharmonic, the Boston Philharmonic, as well as with many chamber music groups. Maffa has appeared on WGBH-FM and has recorded with jazz trumpeter Leo Smith. She has been a Tanglewood Fellow and participated in numerous summer music festivals.
B.A., Tufts University

Fritz Magg
Violoncello

Fritz Magg began his distinguished solo career at age 20 when he was appointed solo cellist of the Vienna Symphony Orchestra. In the U.S. he has been principal cellist with the orchestras of the New Friends of Music and the Metropolitan Opera Company. Magg has made recordings and worldwide tours with the Gordon and Berkshire quartets, and Trio Concertante and collaborated with Benny Goodman on a classical album that was nominated for a Grammy Award. Chair of Indiana University's string department for 32 years, Magg created a ten-part video series called "Cello Sounds of Today." Dozens of his students occupy prominent positions here and abroad.
Studies at state academies of Cologne and Berlin with P. Grümmer and in Paris with D. Alexonian. Former faculty, Indiana University School of Music.

Joseph Gabriel Esther Maneri
Music Theory, Composition, Improvisation and Jazz Studies

A composer and performer of microtonal music, Joseph Maneri is co-author of *Preliminary Studies in the Virtual Pitch Continuum.* Co-inventor of a microtonal keyboard that has 588 notes with 72 notes per octave, he is founder and president of the Boston Microtonal Society. He presents lectures and workshops and has formed groups that perform written and improvised music through the virtual pitch continuum. His piano concerto *Metanoia* was performed by Rebecca la Brecque and the American Composers Orchestra at Alice Tully Hall in Lincoln Center. A solo artist on various instruments, his repertoire includes jazz and ethnic music as well as his own microtonal compositions. Maneri is co-director of the NEC Enchanted Circle, a 20th-century music series.
Theory, composition, and piano with Josef Schmid. Published by Morgun. Recordings with the Maneri Quartet on Northeastern.

Bevan Manson
Improvisation and Jazz Studies, Piano, Composition, Arranging

Bevan Manson, co-winner of the 1989 Great American Jazz Piano Competition, has worked with John Blake, Bob Moses, Gunther Schuller, Ethel Merman, Howard McGhee, and Orange Then Blue. He has written instrumental music for such films as *The Imported Bridegroom*, a string quartet for the Boston Quartet, and jazz compositions for Bob Brookmeyer, Matt Glaser, and the U.K.'s Harry Bence Big Band.
B.M., M.M., Eastman School of Music. Compositions on Mark Records, recordings and arrangements on Flying Fish, GunMar, and Iris. Former faculty of Berklee College of Music.

Thomas Martin*
Clarinet

Thomas Martin is assistant principal and E-flat clarinetist with the BSO and principal clarinetist with the Boston Pops. He is former principal clarinetist with the Alabama Symphony Orchestra. An active chamber musician, Martin has appeared at Symphony Hall, Tanglewood Music Festival, and Samford

Veronica Jochum
Piano

I value students' independence, not their imitation of what I am doing.

University and has performed live on WGBH-FM's "Morning pro musica." He has given master classes at the Tanglewood Institute, the University of Lowell, and Oklahoma University.
B.M.A., Eastman School of Music. Studies with Stanley Hasty, Peter Hadcock, William Osseck.

Jacob Maxin
Piano

Jacob Maxin made his Town Hall debut in New York in 1961 and performed with the Young Artist's Series of 1963. He has since performed frequently in New York and made many concert tours. Maxin appeared as soloist with the Philadelphia Orchestra under Eugene Ormandy and is a former member of the Aeolian Chamber Players.
B.S., M.S., The Juilliard School. Piano with Irma Wolpe, Edward Steuermann, Ilona Kabos; composition with Stefan Wolpe, Robert Ward, Vincent Persichetti, Roger Sessions. Former faculty of The Juilliard School. Summer faculty of Brandeis University, University of Colorado, Pomona College, Bowdoin College.

Cecil McBee
Improvisation and Jazz Studies, Double Bass

Cecil McBee got his start with the Paul Winter Sextet and earned international acclaim in the mid '60s touring with Charles Lloyd and Pharoah Sanders. He went on to perform around the world with such artists as Elvin Jones, McCoy Tyner, Miles Davis, Bobby Hutcherson, Keith Jarrett, Wayne Shorter, Freddie Hubbard, Sonny Rollins, and Joe Henderson. The recipient of two NEA composition grants, McBee has written works that are performed world-wide and have been recorded by Elvin

Jones, McCoy Tyner, Pharoah Sanders, Charles Tolliver, and many others. He won a Grammy in 1989 for his performance on *Blues for John Coltrane* and was inducted into the Oklahoma Jazz Hall of Fame in 1991. McBee is now working on a book about technique for string bass improvisation. *B.S., clorinet/music educotion, Centrol Stote University, Ohio. Recordings ond compositions on Blue Note, Atlontic, Impulse, United Artists, Stroto Eost, Flying Dutchmon, Enjo, Goloxy, Gromovision, RPR, Choice, RCA, Columbio. Also foculty of The New School in New York City.*

William Thomas McKinley
Compositian, Improvisatian and Jazz Studies, Piana, Jazz Ensemble

William Thomas McKinley's compositions have been performed worldwide by Richard Stoltzman, Stephanie Jutt, Peter Serkin, Fred Sherry, and Gunther Schuller and by such ensembles as Tashi, the Chicago and Pittsburgh symphonies, the New York Philharmonic, Collage New Music, Boston Musica Viva, the American Composers Orchestra, the 92nd Street Y Orchestra, and at Tanglewood. His many awards include a Guggenheim Fellowship, an Academy-Institute Award in Music from the American Academy of Arts and Letters, and NEA awards in both classical composition and jazz. McKinley has been commissioned by the Koussevitzky Foundation, Lincoln Center Chamber Music Society, Fromm Foundation, Concert Artists Guild, the NEA, Naumburg Foundation, the BSO, and Stan Getz. He has appeared as a jazz pianist with Dave Liebman, John Scofield, Miroslav Vitous, and Billy Hart. In 1988 the American Symphony Orchestra played an all-McKinley concert at Carnegie Hall. McKinley has recently worked with the Los Angeles Philharmonic, the Bolshoi Theatre Orchestra in Moscow, Queensland Youth Orchestra, and the Warsaw Philharmonic. *B.F.A., Cornegie-Mellon University; M.M., M.M.A., D.M.A., Yole University. Studies ot Tonglewood Music Center. Studies with Nikoloi Lopotnikoff, Frederick Dorion, Mel Powell, Yehudi Wyner, Gunther Schuller. Recordings on GM, CRI, Delos, 1750 Arch, OWL, ond Northeastern. Former faculty of Yole, University of Chicogo, SUNY ot Albony.*

John McNeil
Impravisatian and Jazz Studies, Trumpet, Jazz Ensemble

The author of *Jazz Trumpet Techniques*, John McNeil is the leader of his own ensemble, which has toured Europe and the U.S. and recorded seven albums. He has also performed with Horace Silver and the Thad Jones/Mel Lewis Orchestra. A world-renowned clinician, he has led workshops throughout the U.S., Europe, Australia, and New Zealand.

Bruce McPherson
Chair, Liberal Arts

Bruce McPherson is the author of *Between Two Worlds: Victorian Ambivalence About Progress* and co-author of *An Education of Value: The Purposes and Practices of Schools* and *Nothing But the Best: Making Daycare Work for Your Child*. He has published many articles on a wide range of subjects including intellectual history, psychoanalysis and film, educational philosophy, and social policy. He has been a consultant in such diverse places as Cairo University, Egypt, and the Australian Institute of Sport. He was an instructor in Outward Bound schools in several countries and was a member of a Himalayan mountaineering expedition. He has been a Mellon Fellow at the Aspen Institute for Humanistic Studies and was awarded major grants from the NEH and the Lilly Foundation. McPherson and colleague James Klein recently wrote a history of NEC. Currently he is working on a book on Australian history. *B.A., M.A., Austrolion Notionol University; Diplomo of Educotion, Sydney University; Ed.D., Horvord University. Currently visiting professor ot Horvord Groduote School of Educotion.*

Jonathan Menkis*
Horn

Jonathan Menkis has been assistant principal horn with the Boston Symphony Orchestra since 1984. He has also performed with the New Orleans Philharmonic, as associate principal horn with the Sacramento Symphony, and as principal horn with the Colorado Philharmonic. He has toured with the American Wind Symphony and participated in the Colorado Music Festival. *B.M., Ithoco College. Also current foculty of The Boston Conservotory.*

Laurie Monahan
Historical Performance, Voice

Singer Laurie Monahan is a founding member of Ensemble Project Ars Nova (PAN), a quintet whose ground-breaking work in late medieval repertories has earned them a devoted audience on both sides of the Atlantic. Monahan also specializes in the performance of Italian and German baroque music in the U.S. and in Europe. *B.M., University of Oregon; M.M., NEC. Studies ot Scholo Contorum in Bosel, Switzerlond, with Andreo von Romm, Thomos Binkley. Former foculty of Scholo Contorum. Recordings on Germon Hormonio Mundi, Eroto, New Albion. Also foculty of Longy School of Music.*

John Moriarty
Chair, Opera; Director of Opera Theater and Studia

John Moriarty is the artistic director of Central City Opera and has conducted and stage directed productions at opera companies throughout the U.S. He was artistic administrator at the Santa Fe Opera and the Washington Opera Society and administered apprentice artist programs at Santa Fe, Lake George, Wolf Trap, and Central City. He has been conductor and/or stage director with these companies and with the Opera Theatre of St. Louis and the Oklahoma City Opera. Moriarty has conducted master classes and workshops across the U.S. and at the NATS national convention. He has been piano soloist with the Boston Pops and the Radio Eireann Orchestra of Dublin. Moriarty has had numerous articles published and is the author of *Diction*. *B.M., highest honors, NEC. Studies ot Brondeis University, Mills College. Piono with Egon Petri, Corlo Zecchi; French vocol literoture with Pierre Bernoc. Recordings on Combridge Records.*

Timothy Morrison*
Trumpet

Timothy Morrison is associate principal trumpet of the Boston Symphony Orchestra and principal trumpet of the Boston Pops. He was formerly fourth trumpet of the BSO before he left in 1984 to tour and record with the Empire Brass. Morrison has appeared as soloist with many orchestras, including the Boston Pops, Boston Classical Orchestra, Pacific Symphony, Orquesta Sinfonica del Estado de Mexico, and the New Hampshire Symphony. He was also the soloist on the John Williams sound track for the award-winning films, *Born on the Fourth of July* and *JFK*. *B.M., NEC. Trumpet with Fred Soutter, Roger Voisin, Armondo Ghitollo. Former foculty of The Boston Conservotory, Boston University.*

Bob "Rahboat" Moses
Improvisation and Jazz Studies, Percussion, Jazz Ensemble

Bob "Rahboat" Moses is well known in the jazz world as a performer and composer. He has worked and recorded with Charles Mingus, Rahsaan Roland Kirk, Gary Burton, Mose Allison, Keith Jarrett, Dave Liebman, Dave Sanborn, Jack DeJohnette, Michael Gibbs, Steve Swallow, Pat Metheny, Mike Stern, Lyle Mays, Jaco Pastorius, Bobby McFerrin, John Scofield, Bill Frisell, Eddie Gomez, Dave Holland, Nana Vasconcelas, Ghanaian master drummer Oboe Addy, and many others. He created his own label, Mozown Records, in 1975 to release *Bittersweet in the Ozone*. Moses leads the band Mozamba, which combines funk, New Orleans soul, Afro-Cuban, Brazilian, reggae, and African rhythms with his own distinctive melodies. He also leads a percussion ensemble called the Drumming Birds. *Recordings on Gromovision.*

Hankus Netsky
Chair, Impravisatian and Jazz Studies; Cantemparary Impravisatian

Multi-instrumentalist Hankus Netsky has dedicated his professional career to jazz education and Eastern European Jewish music. He has performed improvisational music with Ran Blake throughout the U.S. and

New England Conservatory is small, nurturing, demanding, frustrating, caring, and totally dedicated to the proposition that excellence is worth the struggle.

Europe. He is also founder and director of the Klezmer Conservatory Band, an internationally acclaimed Yiddish music group. *B.M. with hanars, M.M. with hanars, NEC. Studies at Carnegie-Mellan University. Jazz with Jaki Byard and Gearge Russell; Cantemparary Impravisatian with Ran Blake.*

Scott Nickrenz
Chair, Chamber Music; Advisor to the President

Violist Scott Nickrenz is director of chamber music for the Spoleto Festivals. He is also chamber music advisor to the New World Symphony. Nickrenz has performed throughout the U.S., Europe, and Asia as a founding member of the Lenox and Vermeer string quartets, a member of the Claremont String Quartet and the New Chamber Quintet, and a guest artist with most major string quartets. He has appeared frequently with the Lincoln Center Chamber Music Society and the Orpheus Trio. With the Modern Jazz Quartet and Vanguard Records, he formed the Contemporary String Quartet and worked with Sonny Rollins, Sonny Stitt, J.J. Johnson, and Gunther Schuller. Nickrenz is also music director of Boston's Gardner Museum. *Studies ot Rayal Canservatary af Music in Taranta, Curtis Institute, Princeton Seminar far Advanced Musicol Studies. Vialin with Alexander Schneider, vialo with Max Aranaff. Farmer directar af chamber music at the Braaklyn Academy af Music, farmer chair af strings at Hartt Schaal af Music.*

James Orleans*
Double Bass

James Orleans has been a member of the BSO since 1983. He was previously a member of the Milwaukee Symphony Orchestra. His chamber music activities have included Boston Music Viva, Collage New Music, and the Boston Chamber Music Society. *Campasition, Indiano University; B.M., magna cum loude, The Bastan Canservatory. Fellaw, Tanglewaad Music Center. Recordings an CRI, Nartheastern.*

Donald Palma
Double Bass, Chamber Music

Donald Palma is solo bassist with the Orpheus Chamber Orchestra in New York, bassist and conductor of the new music ensemble Speculum Musicae, and principal bassist of the American Composer's Orchestra. A former member of the Los Angeles Philharmonic, he has also been principal bass of the National Arts Centre Orchestra. He has played with the Lincoln Center Chamber Music Society, the Da Camera Society, and the Juilliard Quartet. Palma has performed with Jean-Pierre Rampal, Jan DeGaetani, and Dietrich Fischer-Dieskau. He has taught master classes in the U.S., South America, Japan, and Australia. *B.M., The Juilliard Schaal. Double bass studies with Frederick Zimmermann, Rabert Brennand, Orin O'Brien, Hamer Mensch. Recordings an New World Recards, Nanesuch, CRI, Deutsche Grammophon, Bridge Recards, Columbio, Music Mosters. Farmer faculty af Princetan, Columbia. Alsa faculty af Monhattan School of Music.*

Michele Parker
Music Education

Violinist/violist Michele Parker performs in a variety of folk and classical settings in Boston. She has played in many chamber music recitals, appears regularly at the Peter Britt Classical Music Festival, and freelances with the Pro Arte Chamber Orchestra and New Hampshire and Nashua symphonies. She also plays Norwegian and Chinese folk music and performs with the Boston Scandinavian Ensemble, with which she has made three folk recordings. Coordinator of chamber music and strings at the All-Newton Music School, she also teaches violin and viola privately. *B.M., Philadelphia Musical Acodemy; M.A., Cathalic University. Studies at University of Pennsylvonia, Mazorteum in Salzburg, Austria. Studies with David Nadien, Koren Tuttle, Gearge Neikrug, ond Bernard Kadinoff.*

Mark Pearson
Voice

Mark Pearson, bass, has appeared as a soloist with the BSO, the Civic Symphony Orchestra, the Cecilia Society, Chorus Pro Musica, and New York Pro Musica. He was bass soloist in the premieres of Pinkham's *Jonah* and *Seven Last Words of Christ;* Bloch's *Macbeth;* Hindemith's *News of the Day;* Britten's *Cantata Misericordium;* Nielsen's *Third Symphony;* and narrated the premiere of Shchedrin's *The Sealed Angel.* Recent operatic appearances were as Sarastro and Osmin. Pearson chaired NEC's Voice Department from 1971 to 1992. *B.A., Oberlin Callege; M.A., Stanford University. Recordings an Music Guild, Cambridge, Turnobaut.*

Malcolm C. Peyton
Chair, Composition

Malcolm Peyton received a Woodrow Wilson National Fellowship, a Fulbright Fellowship, a Margaret Le Crofts Fellowship, grants from the NEA and the Norlin Foundation, and a citation from the American Academy and Institute of Arts and Letters. His music has been performed in Europe and the U.S. and is published by Boelke Bomart/Mobart Music Publications and The Association for the Promotion of New Music. *B.A., M.F.A., Princetan University. Studies at the Tanglewood Music Center, Nardwest Deutsche Akodemie für Musik. Campasitian with Rager Sessians, Edward Cone, Aaran Caplond, Irving Fine, Walfgong Fartner; piono with Edword Steuermonn. Recordings on CRI. Farmer visiting lecturer at Princetan, Bastan University.*

Daniel Pinkham
Historical Performance, Music History and Musicology

Daniel Pinkham is a composer, conductor, harpsichordist, and organist. A prolific and versatile composer, his catalog includes four symphonies and other works for large ensembles; cantatas and oratorios; concertos for piano, piccolo, organ, violin, and trumpet; theater works and chamber operas; chamber music; electronic music; and 20 TV documentary film scores. He was awarded a Fulbright Fellowship and a Ford Foundation Fellowship. He is a Fellow of the American Academy of Arts and Sciences. Pinkham is music director of Boston's historic King's Chapel. *A.B., M.A., Harvord University; hon. Litt.D., Nebrasko Wesleyon University; han. Mus.D., Adrion College and Westminster Chair College. Campasitian with Walter Pistan, Aaron Capland, Arthur Honegger, Samuel Barber, Nadia Boulanger; argon with E. Pawer Biggs; harpsichard with Putnam Aldrich, Wando Londawska. Former faculty af Simmans College, Baston University, and former visiting lecturer at Horvard University.*

William Porter
Organ, Music Theory, Music History, Historical Performance

William Porter has taught and performed extensively in the U.S. and Europe. He has been a guest artist at the Italian Academy of Music for the Organ, the North German Organ Academy, and the national convention of the American Guild of Organists. Porter taught at the first National Improvisation Academy held at the AGO national convention in 1986, and has played a leading role in the revival of improvisation among American organists. He was awarded the Selby Houston Award for excellence in organ performance and music theory from Oberlin College, the H. Frank Bozyan Award from Yale University, and the Erwin Bodky Award from the Cambridge Society for Early Music. He is co-founder of Affetti Musicali and director of music at the Church of St. John the Evangelist in Boston. *B.M., Oberlin Callege; M.M., D.M.A., Yole University. Organ with Fenner Douglass, Chorles Krigbaum; horpsichord with David Boe, Ralph Kirkpatrick; piano with Jahn Elvin, Jahn Perry. Recordings on Gasparo.*

Abby Rabinovitz
Improvisotion ond Jozz Studies, Contemporary Improvisotion, Contemporory Improvisotion Ensemble

Flutist Abby Rabinovitz composes and improvises music which combines jazz with influences from Eastern modal traditions. As a Fulbright scholar, she traveled to India to study North Indian flute with top Indian performing artists. Rabinovitz is a past member of the Klezmer Conservatory Band, which performs and records traditional Jewish music of Eastern Europe. She has also recorded the music of Jean Claude Martineau with a Haitian ensemble.
B.M., Contemporary Improvisatian, NEC; B.A., sacialagy, Swarthmare College. North Indian flute with Pt. Hariprasad Chaurasia and Pt. Malhar D. Kulkarni; vacal music with Pt. Balwant Rai Bhatt, farmer reader far Barnares Hindu University.

Kenneth Radnofsky
Soxophone, Chomber Music

Kenneth Radnofsky has been soloist with the Leipzig Gewandhaus and Dresden Staatskapelle orchestras, Boston Pops, National Orchestra Association in Carnegie Hall, Hollywood Bowl Orchestra, and Oregon and Pittsburgh symphonies. He has premiered the saxophone concertos of Schuller, Amram, Subotnick, and Martino and won critical acclaim as solo saxophone with the Santa Fe Opera in the American premiere of Berg's *Lulu*. He has been a frequent participant at the Marlboro Festival, and was the first U.S. soloist at the new music festival, Moscow Autumn.
B.M., cum laude, University af Haustan; M.M. with hanars, NEC. Saxaphane and clarinet with Jaseph Allard, Jeffrey Lerner. Recardings an Spectrum, Cantinuum, Galden Crest, Deutsche Grammaphan, Nartheastern, Margun, Marlbara Recarding Saciety, Philips. Alsa faculty af Hartt Schaal af Music.

Richard Ranti*
Bossoon

Richard Ranti joined the Boston Symphony Orchestra as associate principal bassoonist in 1989. He is also the principal bassoonist of the Boston Pops Orchestra. At the age of 19 he won the second bassoon position in the Philadelphia Orchestra. A 1982 Fellow at the Tanglewood Music Center, Ranti has also participated in the Spoleto and Marlboro festivals. He won second prize in the 1982 Toulon International Bassoon Competition and is the recipient of two Canada Council grants.
Curtis Institute af Music. Studies with Sal Schaenbach.

Wayne Rapier*
Oboe

Wayne Rapier is a member of the BSO and former first oboist of the orchestras of Baltimore, Indianapolis, Kansas City, and Philadelphia's Robin Hood Dell. As the Philadelphia Orchestra's associate first oboe, he played the Philadelphia premiere of the Strauss Oboe Concerto. Rapier convinced Tabuteau to record his number system for phrasing on *The Art of Oboe Playing*. He toured Europe with the Philadelphia Woodwind Quintet and String Quartet.
B.M., Eastman Schaal af Music. Farmer faculty af Oberlin Canservatary, Indiana University.

David Reider
Contemporory Improvisotion

Flutist David Reider has performed concerts and club engagements in Mexico, Italy, Spain, and the U.S., where he has appeared with such musicians as Ran Blake, Nat Adderly, Jimmy Smith, Ernie Watts, George Cables, Tito Puente, and Tony Scott. His compositions include works for dance, film, and theater. In 1985 he was a special guest on *Jazz Perugia* for RAI TV in Italy. With his current group, B.A.Q., he released a debut CD, *The Fax*, in 1992. He is a founding member of the Composer's Cafeteria in Berkeley, Cal., and of the Boston Microtonal Society.
B.A., UCLA; M.M., NEC. Studies at Harvard. Studies with Paul Renzi, Sheridan Stakes, James Newtan, Ran Blake. Recardings an Accurate Records.

Barbara Reutlinger
Liberol Arts, Germon

B.A., Bastan University; M.A., Harvard University. Attended Teacher's Callege, Hafheim/Tanaus, Germany; University af Frankfurt. Phi Beta Kappa, Delta Phi Alpha (German Hanarary Saciety). Trustee and afficer af the Carparatian af Language Research, Inc., at Harvard University. Farmer teaching fellaw at Harvard University.

Jean Rife
Historicol Performance, Noturol Horn; Horn

Jean Rife is established in Europe and America as a leading performer on both natural and modern horn. First prize winner at the 1979 Heldenleben International Horn Competition, Rife has appeared on natural horn as a recitalist, chamber artist, and concerto soloist in Germany, Switzerland, Belgium, England, and the U.S. She has toured nationally as soloist and principal natural horn with Banchetto Musicale. Her recording *Solo Music for Natural Horn* was acclaimed by *Audio*. She was principal horn with the Boston Classical Orchestra and the Rhode Island Philharmonic for several years and has worked with contemporary music ensembles Musica Viva, Dinosaur Annex, and Alea III.
Studies with Jaseph Singer, Douglas Hill. Recardings an Titanic. Alsa faculty af MIT, Langy Schaal af Music.

Daniel Riley
Music Education

Daniel Riley is music director and conductor of the Massachusetts Youth Wind Ensemble. He is also former conductor of the Harvard Chamber Orchestra and the Greater Boston Youth Symphony Orchestra.
B.M., M.M., Bastan University. Flute with James Pappautsakis. Alsa current faculty af NEC Extensian Divisian.

James Robinson
Assistont Director, Opero Progrom

A member of the Santa Fe Opera production staff since 1988, James Robinson was guest stage director for Santa Fe's apprentice artists program in 1991 and 1992. He has directed for Opera Theatre of St. Louis and directed the world premiere of the new critical edition of *The Tales of Hoffman* for Boston Lyric Opera. For NEC he has directed *The Rake's Progress*, Floyd's *Susannah* and a triple-bill of modern one-act operas. Upcoming directing engagements include Skylight Opera Theater in Milwaukee and Opera Theatre of St. Louis. An active composer, he was Dominick Argento's assistant at the University of Minnesota from 1987 to 1989.
B.M., University of Tulsa; Certificat de première mentian, le Canservataire de Musique D'Issy-les-Maulineaux (Paris); M.A., the University af Minnesata. Studies with Ida Gatkavsky at the Canservataire Natianale Supérieur de Paris.

Paula Robison
Flute

One of the world's foremost wind soloists, Paula Robison has appeared with orchestras and in recital in major concert halls and music festivals in the U.S., Canada, Europe, the Far East, at the United Nations, and at the White House. At age 20, she was invited by Leonard Bernstein to be a soloist with the New York Philharmonic. Robison joined the Young Concert Artists roster and became the first American to win First Prize at the Geneva International Competition. She has been profiled on CBS-TV's "Sunday Morning," in *The New York Times*, *Musical America*, *People*, *Virtuoso*, and *Ovation* magazines and has performed on television's "Live from Lincoln Center," "Christmas at the Kennedy Center," "The Today Show," and "The Tonight Show." Robison was a founding member of the Chamber Music Society of Lincoln Center and for 10 years was co-director of chamber music at the Spoleto Festivals in Italy and Charleston, S.C. Robison has commissioned works for flute and orchestra by Leon Kirchner, Toru Takemitsu, Oliver Knussen, and Robert Beaser. She and guitarist Eliot Fisk gave the world premiere of George Rochberg's *Muse of Fire*, commissioned by Carnegie Hall for its centennial celebration. *The Paula Robison Flute Warmups Book* is in its second printing.
B.S., The Juilliard Schaal. Studies with Marcel Mayse. Recardings an Musicmasters, Musical Heritage Society, Marlbora Recarding Society, CBS Masterwarks, Sany Classical, Vanguard.

Donna Roll
Opera Workshop

Dramatic soprano Donna Roll, a winner of the Kirsten Flagstad Award, has performed throughout the U.S. and Europe. She made her operatic debut with the Royal Opera of Stockholm and has been a guest artist with the Chamber de Versailles, the Oratorio Society of Virginia, and the symphony orchestras of Rochester, San Antonio, Kansas, New Jersey, Vancouver, Savannah, Milwaukee, and Oregon. She was guest performer of "She, Who Sings" in the Joffrey Ballet's *Remembrances* for television and dance theater.
B.M., Bastan University. Vaice with David Blair McClasky.

Randy Roos
Improvisation and Jazz Studies, Guitar

Randy Roos was guitarist with the theatrical rock group Orchestra Luna and with jazz groups Mistral and TANJ. He has performed on numerous records, including Peter Wolf's *Lights Out* album, and has done much work with guitar-controlled synthesis. He was a consultant for ARP Instruments and is a consultant for Lexicon Corp. and Dr. T's Music Software. Roos has a home-based production facility and has produced musical scores for video, TV, and film projects.
Studies at Tufts University, Berklee Callege of Music. Recordings an Pany Conyan, Epic.

Victor Rosenbaum
Piano

Pianist Victor Rosenbaum has appeared in solo and chamber music recitals in the U.S., Brazil, Japan, Israel, and the Soviet Union. He has been soloist with the Indianapolis and Atlanta symphonies and the Boston Pops. Rosenbaum has performed with the Vermeer and Cleveland quartets and with such artists as Leonard Rose and Arnold Steinhardt. Also an accomplished composer and conductor, he has presented lecture recitals and workshops on problems of analysis, performance, and teaching at many universities and master classes here and abroad. Rosenbaum is director of the Longy School of Music in Cambridge, Mass.
B.A., cum laude, Brandeis University; M.F.A., Princetan University. Piana with Leanard Shure, Rasina Lhevinne; theory and campasitian with Martin Baykan, Edword T. Cane, Earl Kim, Rager Sessians. Farmer faculty af Eastman and Brandeis University. Farmer chair af piana at the Eastern Music Festival.

Eric Rosenblith
Chair, Strings; Violin, Chamber Music

Violinist Eric Rosenblith has performed as a soloist and chamber musician throughout North America, Europe, and Asia. He is the former concertmaster of the Indianapolis and San Antonio symphony orchestras. Organizer and first violinist of several string quartets, he regularly participates in chamber music festivals. He has premiered and recorded many new works.
Licence de Cancert, Ecale Narmale de Musique. Vialin with Jocques Thibaud in Paris, Carl Flesch in Landan, Branislaw Huberman in New Yark. Recardings an Calumbia, CRI, and Crest. Alsa current faculty af Hartt Schaal af Music.

Sherrilyn Roush
Liberal Arts, Science

Sherrilyn Roush has been a teaching fellow for Harvard University's courses in logic and philosophy; philosophy of physics; and chance, necessity, and order. She earned a National Science Foundation Fellowship for philosophy of science, a Mellon Fellowship in the humanities, and an NEH Younger Scholars Award for research in history and philosophy of quantum mechanics. A Harvard doctoral candidate in philosophy, Roush's dissertation is on logical positivism and Gödel's theorems.
B.S. in math with highest distinctian, B.A. in philasaphy with highest distinctian and hanars, Penn State University.

Peter Row
Provost, Music History and Musicology

Sitarist and ethnomusicologist Peter Row has performed throughout the U.S. and India, making numerous radio and TV appearances. A former president of the Northeast Chapter of the Society of Ethnomusicology, he is widely published and has lectured about Indian music across the U.S. He has also served as a consultant on Asian music for the Smithsonian Institute.
B.M., M.M., D.M., Prayag Sangit Samiti, Allahabad, India, where he received the gald medal in the Instrumental Music Divisian B.M. Merit list exams and the silver medal in the Instrumental Music Divisian M.M. Merit list exams. Studies at Rabindra Bharati University, Calcutta. Graduate af Harvard University's Management Develapment Pragram. Recipient af JDR Third Fund Fellawship far Doctaral Studies. Farmer research assaciate at Harvard University Graduate Schaal af Educatian.

Matthew Ruggiero**
Bassoon, Chamber Music

Matthew Ruggiero is former assistant principal bassoon with the BSO and former principal bassoon with the Boston Pops. He was also a member of the National Symphony Orchestra and has performed in the Marlboro Music Festival.
Artist Diplama, Curtis Institute af Music; B.A., A.L.M., M.A., Harvard University. Bossaan with Sal Schaenbach, Ferdinand Del Negra; chamber music with Marcel Tobuteau. Recardings an Deutsche Grammaphan. Alsa faculty af Bostan University.

George Russell
Improvisation and Jazz Studies, Lydian Chromatic Concept, Co-Director of Jazz Big Band, Jazz Ensemble

George Russell, author of *The Lydian Chromatic Concept of Tonal Organization*, is a 1989 MacArthur Fellow and was named a 1990 Jazz Master by the NEA. He has received six grants from the NEA, two Guggenheim Fellowships, and two Grammy nominations. His performances with his band, the Living Time Orchestra, include Tokyo Music Joy, New Music America, British Contemporary Music Network, and numerous performances in Scandinavia and throughout Europe. He has appeared as guest conductor at the Bergen International Festival and for German, Italian, Finnish, Danish, Swedish, and Norwegian broadcasting. He has received three commissions from the Swedish Broadcasting Company and two from the Mass. Council on the Arts and Humanities; recent commissions include the 1990 Glasgow International Festival. In 1989, he received the Guardian Award at the British Jazz Awards. Russell has taught throughout the world.
Recardings here and abraad. Faunder af Institute far Lydion Chramatic Studies, Paris.

Scott Sandvik
Improvisation and Jazz Studies, Contemporary Improvisation, Music History and Musicology

Scott Sandvik is a composer and improvising acoustic guitarist who creates music that synthesizes characteristics of atonal and microtonal 20th-century classical music with those of jazz. Classically trained, he improvises on fretted and fretless classical guitars. He currently performs with vocalist Christine Correa in the Correa-Sandvik Duo and is a founding member of the Boston Microtonal Society. His contemporary classical compositions and his guitar performances have been presented throughout the Boston area. A jazz scholar, he recently published an article on the music of Charlie Parker.
B.M., M.M., NEC; Certificate, arronging and campasition, Berklee College of Music. Campositian with Avram David, impravisatian with Ran Blake, guitar with Mme. Margaret Chalaff, Mick Goodrick. Recardings an Zoning. Alsa faculty af Curry College.

Bob "Rahboat" Moses
Improvisation and Jazz Studies, Percussion

My philosophy of teaching is only partially about craft. It's just as much about booty shaking and busting through "Id lock."

Lois Schaefer**
Flute

Lois Schaefer is a former member of the Boston Symphony Orchestra. She was previously the assistant first flute with the Chicago Symphony Orchestra, principal flute with the New York City Opera, and a member of the NBC Opera Orchestra. She has performed as a soloist with the Boston Symphony, the Chicago Symphony, and the Boston Pops and has toured Europe and the Soviet Union with the Boston Symphony Chamber Players. Schaefer is a founding member of the New England Harp Trio and has participated in the Casals Festival in Puerto Rico.
B.M. with honors, NEC. Vorious recordings with the BSO ond others. Former foculty of Chicogo Musicol College.

Charles Schlueter*
Trumpet

Charles Schlueter is principal trumpet of the BSO. He is former principal trumpet of the Minnesota Orchestra, the Kansas City Philharmonic, the Milwaukee Symphony, and the Festival Casals and former assistant principal with the Cleveland Orchestra. He has also appeared as a soloist with the Minnesota Orchestra and has presented master classes at universities across the country.
B.S., The Juilliord School. Trumpet with Williom Vocchiono. Former foculty of University of Minnesoto. Foculty of Tonglewood Music Center.

Chester Schmitz*
Tuba

Chester Schmitz joined the Boston Symphony Orchestra as principal tuba in 1966 after three years in the U.S. Army Band. In 1964, he won the principal tuba position with the Minneapolis Symphony but was unable to accept because of his Army commitment. He has been a frequent soloist with the BSO and Boston Pops. Schmitz gave the world premiere of *Concerto for Tuba*, which John Williams wrote for him in 1985 for the centennial of the Boston Pops.
Studies ot the University of Iowa. Tubo with Williom Gower, Sr. Also foculty of The Boston Conservotory.

Larry Scripp
Music Theory, Music Education

Larry Scripp is an accomplished composer, conductor, and educator. An award-winning songwriter, he has composed many works for musical theater, modern dance, film, and children's animation. His compositions include the music for U.S. Justice Harry Blackmun's 75th birthday celebration at the White House and the musical *Z'appenin'* for the Boston Youth Theatre. Scripp has conducted or directed community orchestras and contemporary performing groups in Boston, appearing with Roman Totenberg, Rolf Smedvig, Emmanuel Borok, and Ran Blake. He is a research associate with Project Zero at the Harvard Graduate School of Education and has published many articles about children's musical development, computers and education, and the acquisition of music literacy skills. His recent projects include working with the Arts Propel project in the Pittsburgh Public Schools and publishing solfège text books and *SongSmith*, a manual for songwriting with computers.
B.M., Boston University; Ed.M., Harvord University. Studies with Albert Bernord, composition with Hugo Norden. Developed ond tought theory ond solfège curriculum ot the Longy ond Powers schools of music. Also foculty ot the Summer Institute on New Modes of Assessment in the Arts ot Horvord Groduote School of Educotion.

Richard Sebring*
Horn

Richard Sebring is the BSO's associate principal horn and principal horn of the Boston Pops. He was formerly the principal horn of the Rochester Philharmonic.
B.M., University of Woshington. Studies ot Indiono University, NEC, ond Tonglewood Music Center. Horn with Thomos E. Newell, J. Christopher Leubo, and Morris Secon.

Todd Seeber*
Double Bass

Todd Seeber joined the BSO in 1988. He had previously been principal bass of the Buffalo Philharmonic and assistant principal bass of the Boston Pops Esplanade Orchestra and the Handel & Haydn Society. He won first prize in the 1988 American String Teachers National Solo Competition and was a 1984 winner of the Boston University Concerto-Aria Competition.
B.M., Boston University. Studies with Henry Portnoi, Herman Jobelmon. Fellow, Tonglewood Music Center.

Neil Semer
Voice

Neil Semer's students have performed in opera, oratorio, recital, and theater throughout the U.S. and Europe, appearing in leading roles on Broadway and with the Houston Grand Opera, the Light Opera of Manhattan, the Schubertiade Festival, the New York Shakespeare Festival, the Royal Court Theatre, the Netherlands Dance Theatre, the Boston Lyric Opera, the Santa Fe Opera, and other companies. His students have won many awards, including the Puccini Foundation Award, the Olga Koussevitzky Competition, the NATS Competition, and the American Opera Auditions.
B.M., Manhattan School of Music. Studies at Americon Institute of Vocol Studies, Groz, Austrio. Vocol studies with Ellen Repp, Uto Grof, ond Corol Brice Corey. Cooching with Thomos Grubb, Donol Nold, Horold Heiberg, ond Henry Jockson. Also foculty of Bornord College ond New York University.

Russell Sherman
Piano

Russell Sherman, who made his debut at Town Hall at age 15, has been acclaimed as a soloist with many major orchestras, including the New York Philharmonic, the Los Angeles Philharmonic, the BSO, the Chicago Symphony, and the Philadelphia Orchestra. He has presented recitals throughout the U.S., Europe, South America, and the Soviet Union.
B.A., Columbio College. Piono with Edward Steuermonn; composition with Erich Itor Kohn. Recordings on Advent, Sine Quo Non, Vonguord, Pro Arte, Albony Records.

Scott Shuler
Music Education

Scott Shuler has taught music education and trumpet and been the director of instrumental music at the Kohler Public Schools in Kohler, Wis., and the Tatnell School in Wilmington, Del. He has also worked for the California State Department of Education as a curriculum consultant for public school accreditation and as a musical consultant for the Connecticut State Department of Education. He is the author of many articles in his field and has performed extensively in musical ensembles from concert bands to jazz and Latin bands and as a trumpet soloist.
B.M. with honors, University of Michigon; M.S., University of Illinois; Ph.D., Eostmon School of Music. Former foculty of Colifornio Stote University, Long Beoch. Visiting foculty, Hortt School of Music.

Fenwick Smith*
Flute

Fenwick Smith, a member of the BSO since 1978, is well known for his musical versatility. He has performed on Baroque flute with Boston's leading early music ensembles, and was a member of the contemporary music ensemble Boston Musica Viva for 13 years. An avid chamber musician, he is a member of the Boston Chamber Music Society and the Mélisande Trio. His annual Jordan Hall recitals have been a regular feature of Boston's concert calendar for 15 seasons. Smith has recorded two solo CDs; one features works of Arthur Foote and Aaron Copland, the other, flute music of French Impressionist composer Charles Koechlin. He also plays a prominent role in Dawn Upshaw's Grammy-winning album of songs with instrumental accompaniment.
B.M., Eostman School of Music. Flute with Joseph Moriono ond Jomes Galway. Recordings on Hyperion. Also faculty of Tonglewood Music Center.

Gregory E. Smith
Chair, Music History and Musicology

Gregory E. Smith wrote his doctoral thesis on improvisation in the music of jazz pianist Bill Evans. His masters thesis, written under the direction of Paul Pisk, was on vocal music of Johannes Brahms. He has contributed articles to *The New Grove Dictionary of Jazz* and *The World of Music*, read papers at national meetings of the American Musicological Society, and has lectured on Beethoven and

Schubert for the WBUR-Bank of Boston Celebrity Series pre-concert lectures at Symphony Hall.
B.M., St. Louis Institute of Music; M.A., Washington University; Ph.D. in musicology, Harvard University. Piano with Jules Gentil of the École Normale de Musique de Paris; harmony and counterpoint with Hermann Schäfer of the Heidelberg Musikhochschule; Whiting Fellow in the Humanities.

Ann Squire
Liberal Arts

French instructor Ann Squire is editor of the college-level French textbooks *Contacts* and *Qu'est-ce qui se passe?* A free-lance violinist, she has played with the Boston Opera Company, Cantata Singers, Emmanuel Music, Rhode Island Philharmonic, and the Springfield Symphony. She teaches violin in the Needham Public Schools.
Baccalauréat in math, Parision lycée; certificate of proficiency in English, British Institute Paris; Licence in English, Université de Paris, Sarbanne Nouvelle; Certificate for foreign graduate students, Mount Holyoke College; M.M. in violin, NEC. Former faculty of Boston School of Modern Languages.

Mark St. Laurent
Voice

Bass-baritone Mark St. Laurent has appeared with the Boston Lyric Opera, the Indian Hill Symphony, the Lake George Opera Festival, and the Longwood Opera Company as well as with many local choral societies. He was the 1989 American Lyric Artist at the Lake George Opera Festival, a fellow at the Bach Aria Festival in Stony Brook, N.Y., and a fellow for three years at the Aspen Music Festival.
B.M., M.M., Indiana University School of Music. Studies with Camilla Williams, John Humphry. Also faculty of Brandeis and Indian Hill Arts. Artist-in-residence in voice at Wachusett Regional High School.

Jean Stackhouse
Piano Pedagogy

Jean Stackhouse is past president of the New England Piano Teachers Association. An elected fellow in the Society for Values in Higher Education, she also serves as a member of the Learning Theories Committee of the National Piano Pedagogy Conference. She is a featured lecturer and clinician throughout the U.S. and performs as a vocal accompanist. She studied South Indian music (Karnatic) in India and the U.S. and is co-author of *Classical Music of South India (Karnatic Tradition in Western Notation)*. Director of the NEC Piano Pedagogy Program, she also coordinates the independent pedagogy practicum and is co-coordinator of the piano performance seminars.
B.M. with honors, DePauw University; M.M. with honors, University of Oklahoma. Director of Education and Piano Chair, NEC Preparatory School.

Timothy Steele
Opera

Pianist, accompanist, and coach Timothy Steele has been pianist/coach for the Boston Lyric Opera, Boston Opera Theatre, Central City Opera, Des Moines Metro Opera and Long Beach Opera. He has collaborated in recital with New York City Opera soprano Ruth Golden, violist Milton Thomas, cellist Torlief Thedeen, and many others. He performs regularly in educational concerts sponsored by the Handel & Haydn Society, and for seven years was pianist for the Choral Society of Southern California.
B.M., in piano pedagogy, summa cum laude, Drake University; M.M. in accompanying, magna cum laude, University of Southern California. Accompanying with Gwendalyn Kaldofsky, Jean Barr; piano with George Kotz, James Bann, Chiu-ling Lin; harpsichord with David Harris; organ with Carl Staplin. Former faculty of Chapman College, Irvine Valley College.

Deborah Jane Stein
Music Theory

Deborah Stein has published articles in major music theory journals and is author of *Hugo Wolf's Lieder and Extensions of Tonality*. She has presented lectures to the Society for Music Theory and the New England Society of Music Theory. She won the University Fellowship at Yale and the Mellon Grant at the University of Rochester.
B.M., M.M., University of Michigan; Ph.D., Yale University. Former faculty of Eastman School of Music, Yale.

Daniel Stepner
Historical Performance, Baroque Violin

Daniel Stepner is a member of the Boston Museum Trio and the Lydian String Quartet and concertmaster of the Handel & Haydn Society. He was also associate concertmaster and frequent soloist with Frans Brüggen's Orchestra of the 18th Century. His recordings of the five violin sonatas of Charles Ives (with pianist John Kirkpatrick) and the Bach sonatas for violin and continuo earned *Stereo Review's* recording of special merit citation. Other recordings include chamber music of Rameau, Buxtehude, Vivaldi, Telemann, Irving Fine, Leo Ornstein, Marais, and Harbison.
B.M., Northwestern University; M.M., D.M.A., Yale University. Studies at the Fontainebleau School, France. Studies with Steven Staryk, Broadus Erle, Nadia Boulanger. Former faculty of Eastman School of Music; also faculty of Brandeis University.

Rick Stepton
Improvisation and Jazz Studies, Trombone

Jazz trombonist Rick Stepton began his career in the U.S. Army bands and the "Territory Bands" of Bruce Stevens, Dean Hudson, and Buddy Bair. He performed in the Jimmy Dorsey Orchestra and has played with Buddy Rich, Woody Herman, Maynard Ferguson, Chuck Mangione, the Canadian jazz-rock band Lighthouse, and the Phil Nimmons Orchestra. He was rated 11th in the trombone category of the 1970 Down Beat Readers' Poll and has appeared on the "Ed Sullivan Show" and Johnny Carson's "Tonight Show" as well as on British and Canadian TV. Stepton has played at the Newport, Monterey, Concord, and Boston Globe jazz festivals, and at the Guinness Jazz Festival with Ted Curson and Leroy Vinnegar. He performed for the Queen of England and for Jimmy Carter's Inaugural Ball. He is a member of the Orange Then Blue Jazz Orchestra and has recorded with Gunther Schuller.
Studies at Berklee College of Music. Former faculty of Berklee. Recordings on World Pacific, PA USA, RCA, Pal jaz, Palydar, Fontasy, Sockville, GunMor.

Melinda Sullivan
Opera, Movement Training

Melinda Sullivan is a soloist with Beth Soll and Company, a modern dance troupe which performs nationally and internationally. She teaches ballet, modern dance, body fundamentals, and ballroom styles. Recent choreography includes the dances for *Le Bourgeoise Gentilhomme*, Moliere/Lully.
B.F.A., dance, The Boston Conservatory. Ballet studies with Yasuka Tokunaga and Carol Ann Pastore. Modern Studies with Beth Soll, Susan Rose, Solly Lee. Alexander Technique with Liz Lurie. Also faculty of The Boston Conservatory and MIT.

Matthew Ruggiera
Bassoon, Chamber Music

Michelangelo said that he simply removed the superfluous sections of a block of marble until the image that was enclosed within it emerged. I like to think that I remove the inhibitions, bad habits, and misconceptions that conceal a student's true potential so that the artist can emerge from within.

Robert Paul Sullivan
Guitar, Chamber Music, Music Education, Interdisciplinary Studies

Robert Sullivan performs frequently throughout New England. He has appeared as a soloist with the BSO and the Syracuse Symphony.
Studies ot NEC; Harvard Summer School; Universidod de Cervero, Spoin. Studies with Hibbard Perry, Williom Sykes, Alexonder Bellow, Rey de lo Torre, Oscor Ghigho, Emilio Pujol, Barry Galbraith. Former foculty of University af Rhode Island, Syracuse University. Alsa foculty of Clork University, NEC Extension Division, College of the Holy Cross.

Richard Svoboda*
Bassoon

Richard Svoboda is principal bassoonist of the Boston Symphony Orchestra. He was previously principal bassoonist of the Jacksonville Symphony and St. Louis Philharmonic and was bassoonist and contra-bassoonist of the Lincoln and Omaha symphony orchestras.
B.M.E. with high distinction, University of Nebrosko. Studies with Gory Echols, George Berry, William Winstead. Former foculty of Symphony School of Americo, Florido Community College ot Jocksonville, Grond Teton Orchestrol Seminor. Also current foculty of Tonglewood Music Center.

John Swallow
Trombone, Chamber Music

John Swallow has been a member of the New York Brass Quintet and the Contemporary Chamber Ensemble. He is currently with the New York City Ballet Orchestra and American Composers Orchestra. Swallow is a former member of the Chicago Symphony, the Utah Symphony, and the orchestras of the Chicago Lyric and the New York City operas.
Studies ot The Juilliord School, Columbio University. Trombone with Neal DiBiase, Dovis Shuman, Donald Reinhardt. Former foculty of Hortt College of Music. Also faculty of Yole School of Music and Monhottan School of Music.

Donald Swanson
Opera, Stage Makeup

Donald Swanson has been a makeup artist at the American Repertory Theatre, Hasty Pudding Theatricals, and the Huntington Theatre Co. He has also held makeup workshops for the Harvard/Radcliffe Drama Club and Tufts.
B.S., theoter arts ond educotion, Dickinsan State. Also faculty of The Baston Conservotory.

Donald Teeters
Organ

Donald Teeters has been music director and conductor of The Boston Cecilia since 1968. He has led the group in the first Boston performances with period instruments of works of Handel and Bach as well as concerts featuring contemporary Boston composers. He is the organist and choir master of the All Saints Parish in Brookline.
B.M. with honors, NEC. Further studies with Donald Willing, Doniel Pinkhom, Frederick Prausnitz. Studies ot Berkshire Music Festivol on fellowship.

Marcus Thompson
Viola

Marcus Thompson has gained critical acclaim since his New York debut in 1968 as winner of the Young Concert Artists International auditions. He has performed as soloist with the Cleveland Orchestra, the Boston Pops, and the National, St. Louis, and Chicago symphonies. An artist member of the Boston Chamber Music Society, he has been a guest of the Vermeer, Muir, Emerson, Manhattan, and Concord string quartets and the Chamber Music Society of Lincoln Center. Thompson has appeared at the Marlboro, Spoleto, Santa Fe, Sitka, Seattle, and Dubrovnik festivals. He has given recitals at Carnegie Recital Hall, the Kennedy Center, and other major halls in the U.S. Thompson has been featured twice on CBS's "Sunday Morning" with Charles Kuralt and appeared in Tchaikovsky's *Souvenir de Florence* on "Live from Lincoln Center." He was artistic director of the XIIIth International Viola Congress, held in 1985 at NEC.
B.M., M.S., D.M.A., The Juilliord School. Viola with Wolter Trampler, Abraham Skernick, Ivon Galamian. Studies ot Aspen Music School. Chomber music studies with the Juilliord, Amodeus, ond Netherlonds string quartets ond Joseph Gingold. Recordings on VOX/Turnobout, CRI. Former foculty of the Pre-College Divisian of The Juilliord School, Eostmon School af Music, Ookwood College, Wesleyon University, Mt. Holyoke College. Also foculty and directar of performonce ond chamber music studies ot MIT.

Laurence Thorstenberg*
Oboe

A member of the Boston Symphony Orchestra since 1964, Laurence Thorstenberg has played in every position in the oboe section, including principal oboe, solo oboe d'amore, and solo English horn. He occupies the BSO's Beranek chair. Thorstenberg was assistant principal oboe and then solo English horn in the Chicago Symphony during Fritz Reiner's tenure. He has had major engagements with the symphonies of Baltimore, Dallas, Utah, and Philadelphia as well as at the Ravinia Festival. He was solo oboe at the Marlboro Music Festival, where he coached with Rudolf Serkin and Marcel Moyse.
B.M., Curtis Institute of Music. Oboe ond chomber music with Morcel Tobuteou. Solo recording with the BSO on Philips. Former foculty of Roosevelt University, DePaul University, Lehnhaff School. Also faculty of Boston University.

Walter Trampler**
Viola, Chamber Music

Walter Trampler has performed with the world's leading chamber ensembles and has been a soloist with virtually every major orchestra and music festival throughout the world. He began his career as a violinist, yet was invited to join the Strub Quartet as violist when he was 17. At 18, he became principal violist of the Berlin Radio Symphony Orchestra. Trampler came to the U.S. and joined the BSO under Serge Koussevitzky. His legendary chamber music career began with the New Music String Quartet; he went on to make the world-acclaimed Mozart and Brahms quintet recordings with the Budapest Quartet. Trampler was a founding member of the Chamber Music Society of Lincoln Center. Renowned for his performances of all styles and centuries, Trampler has championed music of contemporary composers. In the U.S., this led to numerous compositions written for him and commissioned by him from such composers as Berio, Bainbridge, Babbitt, Christou, Henze, McKinley, Shapey, Wernick, and Wilson.
Artist Diplomo in violin, Munich State Acodemy of Music. Recordings on RCA, Columbio, Philips, Vonguard, English Decco, EMI, CRI, Unicorn. Farmer foculty of The Juilliord School, Peobody Canservotory, Yole University, Baston University, Aspen.

Patricia Truscello
Liberal Arts

Patricia Truscello has taught English as a Second Language at the English Language Center in Boston, Harvard University, Boston University, and the University of Massachusetts, as well as at the Kokura English School in Kitakyushu, Japan. A published photographer, she has had solo and group exhibitions of her work.
B.S., Stote University af New York; M.A., New England School of Photography; M.A., University of Mossachusetts.

John Tyson
Historical Performance, Recorder

John Tyson has appeared as concerto soloist and recitalist in the U.S., Europe, and South America. Winner of the 1975 Erwin Bodky Competition, he has appeared with the Boston Classical Orchestra, Banchetto Musicale, the Boston Camerata, and L'Ensemble Orchestral de Paris. Tyson is a member of Renaissonics and has recorded with the Handel & Haydn Society under Christopher Hogwood. He is music director of the Court Dance Company of New York and has directed numerous workshops in the U.S. and France. He recently released a solo CD of baroque and contemporary music for recorder and strings.
B.M., Eost Corolino University. Recorder with Frons Brüggen. Recordings on Hormonio Mundi, Sine Quo Non, Titonic, Ventodorn. Also current foculty of Northeostern University.

Guy Urban
Secondary Piano

M.M., NEC. Studies with Victor Rosenboum and Patricio Zander. Sola, chomber, and concerto performonces throughaut New Englond. Foculty of Wellesley ond Wheaton colleges and conductor of Wellesley College Chomber Orchestra.

Masuko Ushioda
Violin

Masuko Ushioda has performed with major orchestras throughout the world and has appeared at the Marlboro and Spoleto festivals. She was the first prize winner of the 1956 Mainichi competition of Tokyo and the Tchaikovsky Competition in 1966. She was also a prize winner of the Queen Elisabeth International Music Competition in 1963.
Groduote of Taho Gokuen School of Music, Tokyo. Studies with Joseph Szigeti in Switzerlond, Mikoil Weiman at Leningrod Conservatory, Anna Ono in Jopon. Recordings for Angel, Tashibo, Melodiya.

Angela Vanstory
Opera, Vocal Coaching, Diction

Angela Vanstory has collaborated in recitals with many New England singers at the Gardner Museum, Fogg Art Museum, Brandeis University, French Library, and Jordan Hall at NEC. She has been assistant conductor at Central City Opera in Colorado and at Wolf Trap Opera in Vienna, Va. Currently, she is accompanist for Boston's Handel & Haydn Society.
B.A., Lenoir-Rhyne College; M.M. with honors, NEC. Studies ot Tonglewood Music Center. Former occompanist for Opero Compony of Boston, Opero New Englond, ond Children's Opero Progrom; former cooch/ occomponist, Boston University Opera Theotre.

Valeria Vilker-Kuchment*
Violin

Valeria Vilker-Kuchment is a member of the BSO. She has appeared as recitalist, soloist, and chamber musician throughout the U.S., Russia, Poland, Germany, and Czechoslovakia. She has won prizes in several major competitions, including the International Violin Competition at Prague and the International Chamber Music Competition at Munich (first prize.) Vilker-Kuchment was concert-mistress of the Boston Philharmonic, the Harvard Chamber Orchestra, and SinfoNova.
Studies at Gnesiny School of Music, Gnesiny Academy of Music, Moscow Tchaikovsky Conservotory of Music. Violin with Yuri Yankelevich. Recordings on Meladiyo, USSR, ond Sine Quo Nan Records. Former faculty of Tchaikovsky Conservotory. Also foculty of Longy School af Music and the Tonglewood Music Center.

Jay Wadenpfuhl*
Horn

Jay Wadenpfuhl joined the BSO in 1981. He has been a professional horn player since age 15, when he was with the Beaumont Symphony Orchestra and the Beaumont Civic Opera. He has been a member of the U.S. Army Band, the Florida Philharmonic, the Fort Worth Symphony, and the National Symphony Orchestra. Wadenpfuhl composes works for horn and has been a composer/lyricist of popular and jazz songs. He recorded an album in memory of John Barrows with the NFB Horn Quartet; it includes his newest recorded composition, *Tectonica*, for eight horns and percussion. He has toured Japan with the Michel LeGrand Jazz Orchestra and has toured and recorded with Chuck Mangione since 1977, appearing on *Live at the Hollywood Bowl* and *Tarantella*. In 1989 he performed the world premiere of McKinley's *Huntington Horn Concerto* with John Williams and the Boston Pops.
B.M., M.M., University of Wisconsin ot Modison; doctorol studies at North Texos State University. Studies with John Borrows, Philip Forkos. Recordings on Crystol Records. Also foculty of Bostan University.

Keisuke Wakao*
Oboe

Keisuke Wakao is assistant principal oboe with the BSO. He has been principal oboe with the New World Symphony and substitute oboe with the New York Philharmonic. He was soloist with the Tokyo Symphony Orchestra with Joseph Robinson under Kazuyoshi Akiyama and chamber soloist with the New Japan Philharmonic under Seiji Ozawa. In 1990, he performed the Mozart Oboe Concerto under Michael Tilson Thomas in Europe. Wakao was a finalist in the Lucarelli International Oboe Competition.
Dip., Monhottan School of Music. Oboe with Joseph Robinson. Studies with Alfred Genovese, Rolph Gomberg ot the Tanglewood Music Center. Studies with John Mock, Peter Bowmon, and Eric Borr. Also foculty of the Monhottan School of Music ond Keisuke Wokoo Obae Comp, Takyo.

Michael Webster
Director of the NEC Jordan Winds, Clarinet, Director of NEC Wind Ensemble

Former principal clarinetist with the Rochester Philharmonic and the San Francisco Symphony, Michael Webster has been soloist with the Philadelphia Orchestra, the Boston Pops, and many other orchestras. He has performed with the Chamber Music Society of Lincoln Center, the 92nd Street Y, and the Tokyo, Cleveland, and Muir string quartets. He has participated in such festivals as Marlboro, Santa Fe, Chamber Music West and Northwest, Victoria, Stratford, Norfolk, and Angel Fire. Winner of the Young Concert Artists International Auditions and the Distinguished Artists Award of Artists International, he has given recitals in all of New York City's major halls and has performed in Canada, South America, Japan, Bermuda, and throughout the U.S. Webster was music director of the Society for Chamber Music in Rochester from 1980 to 1991. He has been assistant conductor of the Asian Youth Orchestra under Yehudi Menuhin and is music director of the Wellesley Symphony. He plays clarinet in the Webster Trio with flutist Leone Buyse and pianist-composer Martin Amlin.
B.M., M.M., D.M.A., Eostmon School of Music. Clarinet with Stonley Hosty, conducting with Hermonn Genhart and Laszlo Halasz. Pi Koppo Lombda. Compositions ond tronscriptions published by G. Schirmer ond Internationol and recorded on CRI. Former faculty of Eostmon, San Froncisco Canservotary, the Boston University Tonglewood Institute. Current faculty of Boston University.

Larry Scripp
Music Theory, Music Education

At NEC, students learn solfège to think like a conductor or composer, learn history to better understand their repertoire, learn writing skills to better reflect on their musical experiences, and study diverse musical cultures to better understand the more familiar traditions.

David Wells
Violoncello, Chamber Music

Cellist David Wells has performed throughout the U.S. and Europe as a solo artist and chamber musician. He has presented many concerts of Bach Solo Suites and 20th century music. A member of the former Manhattan Trio, he has been solo cellist with the American Chamber Orchestra and the Princeton Symphony, and has toured with the Hartt String Quartet, the Columbia Concert Trio, and the Hartt Trio. He is founder and artistic director of the Yellow Barn Music Festival and School in Vermont, as well as a founding member and a leader of The Music Workshop, Connecticut.
B.M., M.M., Monhotton Schaal af Music. Cella with Diron Alexanion; chomber music with Lillion Fuchs, Rochmoel Weinstock, Hugo Kortschalk. Recordings an CRI, Opus I, Serenus. Former faculty of Monhottan School of Music, Princetan University, Westminster Chair College, Windham College. Also foculty of Hortt School of Music.

Michael Webster
Director of NEC Early Winds

My favorite thought about teaching was written by Henry Adams in 1907. "A teacher affects eternity; he can never tell where his influence stops." I have never witnessed a faculty that is as involved, supportive, demanding, caring, and skilled as are my colleagues at NEC.

Chester W. Williams
Dean Emeritus, Special Assistant to the President

Chester Williams has been associated with the Conservatory since 1946, when he joined the theory faculty. In 1953, he was appointed dean, and from 1962 to 1967 he served as NEC's president. He was again dean from 1967 to 1976, when he was named dean emeritus and director of summer school, a post he held until 1978. Williams has also been conductor of the Harvard Musical Association Orchestra since 1953. He is the author of *Indeed, Music: My Years at NEC.*
A.B., Oberlin College; A.M., Horvard University; hon. D.Mus., NEC. Pi Koppo Lombdo. Former faculty of Grinnell College, Cornell College, Iowo.

Lawrence Wolfe*
Double Bass

Lawrence Wolfe is assistant principal bass ot the BSO and principal bass of the Boston Pops. He has appeared as soloist in Carnegie Recital Hall and Jordan Hall and with the BSO and Boston Pops. His album, *Lawrence Wolfe, Double Bass,* is on Titanic Records. He has conducted Collage New Music and is music director of the Boston Radio Orchestra.
B.M., NEC. Studies ot Tanglewood Music Center (1970 Albert Spolding Prize recipient). Double boss with Williom Curtis, Leslie Mortin, Gory Korr. Also faculty of Boston University.

Harold Wright*
Clarinet

Harold Wright is the principal clarinet of the BSO and a member of the Boston Symphony Chamber Players. He had been principal clarinet of the National and Dallas symphonies and assistant principal of the Houston Symphony. Wright has been the first clarinet in the orchestras at the Casals and Marlboro festivals and has performed with many string quartets, including the Guarneri, Budapest, Juilliard, Cleveland, and Fine Arts. He has also been a soloist with the National and Boston symphonies.
B.M., Curtis Institute. Clorinet with Ralph McLone. Recordings on Columbia, RCA, Morlboro, Turnobout, Nonesuch, Deutsche Grommophon, Philips. Former faculty of Cotholic University, Americon University, ond Bastan University.

William Wrzesien
Chair, Woodwinds; Clarinet, Chamber Music

William Wrzesien is principal clarinet of the Boston Ballet Orchestra and the Boston Pops Esplanade Orchestra. A charter member of Boston Musica Viva, he has performed as a soloist and chamber player throughout the U.S. and Europe and has performed in the Monadnock, Tanglewood, Harvard, and Marlboro music festivals.
B.M., M.M., Artist Diplomo, NEC. Clorinet with Rosorio Mozzeo. Recordings on Delos, Deutsche Grommophon, CRI, Nonesuch, Musical Heritoge, Northeostern. Former faculty of University of Lowell, The Boston Conservotory. Also faculty of NEC Extension Division.

Daniel Wyneken
Opera

Daniel Wyneken is a free-lance vocal coach and pianist, teaches diction at The Boston Conservatory, and has or is currently coaching for the NEC Extension Division, Crittenden Opera Studio, and Central City Opera. He is organist/choir director at Bethlehem Lutheran Church, Roslindale and Our Savior Lutheran Church, Dorchester. He was formerly director of personnel and music coordinator at the Mass. Council on the Arts and Humanities.
B.M. (with honars), Califarnio Stote University; M.M., NEC. Studies with Leonord Shure ond Thamas Gentry.

Edward Zambara
Voice

Edward Zambara has distinguished himself as one of America's outstanding teachers of singing. His students have gone on to perform with the Metropolitan Opera, the New York City Opera, the Chicago Lyric Opera, San Francisco Opera, Vienna State Opera, and at La Scala in Milan. He is artist-in-residence, vocal coach, and board member at the Franz Schubert Institut in Baden-bei-Wien, Austria. He was artistic director of the Knoxville Opera Company for five years and in 1980 received the Tennessee Governor's Award in the Arts.
M.M., NEC. Voice with Elmo Igelmon, William L. Whitney, Frederic Jogel, ond Morie Sundelius; opera with Boris Goldovsky, Soroh Caldwell; Germon lieder with Felix Wolfes, Frederic Popper, ond in Vienno, Austria, with Jorg Demus, Eric Werba. Farmer foculty of School of Music ot the University of Oregon; choir of voice ot the University of Tennessee ond ot the St. Louis Conservatary of Music, where he held an endowed choir.

Benjamin Zander
Chamber Music, Music Theory

Benjamin Zander is the founder and conductor of the Boston Philharmonic Orchestra and conductor of the NEC Youth Philharmonic Orchestra. He also regularly conducts the NEC orchestras. A cellist, he has performed extensively in Europe and received grants from the Harkness Foundation and the International Society for Contemporary Music. He is the artistic director of the NEC at Walnut Hill School for the Performing Arts.
B.A., with highest honors, London University; diplomos from Accodemio Chigiano, Siena, ond Hochschule für Musik, Köln. Cello with Gospar Cossodó. Regulor visiting conductor ot Sheperd School of Music ot Rice University, Interlochen Arts Acodemy.

Patricia Zander
Piano, Chamber Music

Pianist Patricia Zander has presented recitals of chamber music and lieder in the U.S., Europe, Japan, and Korea and has recorded with cellist Yo-Yo Ma. She has done coaching for lieder and opera and presented piano master classes in the People's Republic of China and Japan. She is also the coordinator of the chamber music program of the Round Top Festival of Texas.
A.R.C.M., L.R.A.M., Royol College of Music, London. French government scholorship for study with Vlado Perlemuter ond Nodio Boulonger. Piano with Leonord Shure. Former faculty of Horvord University.

Gerald Zaritzky
Music Theory

Gerald Zaritzky has presented lecture-demonstrations on contemporary Schenkerian hearing and improvisation. He is active in the New England Conference of Music Theorists and is studying history and methods of music analysis.
B.S., MIT; M.M., NEC. Theory with Ernst Oster, Robert Cogon. Woodrow Wilson Foundotion Fellowship. Former faculty ond choir, NEC Extension Division Music Theory Program. Former octing chair, NEC Groduote Theoretical Studies Deportment.

MEETING THE COST OF AN NEC EDUCATION

A New England Conservatory education is a valuable asset for a life in music. Our Financial Aid Office makes every effort to help qualified students have the opportunity to study at the Conservatory. In fact, in 1991-92, 80 percent of all NEC students who applied for financial aid received scholarship support from the school. The tuition and fees charged by New England Conservatory only cover about two-thirds of the actual cost of educating each student. NEC subsidizes the cost of attending the Conservatory through NEC funds and gifts from friends and alumni of the school.

Costs

Tuition and fees are the same for undergraduate and graduate degree programs. New England Conservatory estimates other student expenses based on average costs. These expenses include books, instrument upkeep, personal expenses, and room and board. The following chart gives the typical *estimated* costs for full-time students for the 1992-93 academic year. Costs will increase for the 1993-94 academic year so these figures should be used as estimates only. For specific information on costs of the Graduate Diploma program, contact the Financial Aid Office.

Financial Aid

NEC encourages students and parents who feel they need financial assistance to fill out the financial aid application form at the back of this book. Students and their families are also required to file the Financial Aid Form of the College Scholarship Service. The CSS assessment is the basis of an individualized NEC award, which may include an NEC scholarship, federal or state grants, loans, and part-time employment. Sources of financial aid for Conservatory students include:

New England Conservatory Scholarship
Federal Supplemental Educational Opportunity Grants (SEOG)
Federal Pell Grants
State Scholarships
Federal Perkins Loan Program (formerly National Direct Student Loans)
Federal Stafford Loans (formerly Guaranteed Student Loans)
PLUS Loans & SLS Loans
Supplemental Loans
College Work Study

Additional funding may be available through community scholarships and, for those who qualify, Veteran's Administration benefits. Students can also earn money through the NEC Gig Office to help offset expenses.

Eligibility for certain funds is limited to undergraduates. International students may apply for an NEC scholarship *only*.

For more information on financial assistance, call the Financial Aid Office at (617) 262-1120, ext. 440.

Special Instructions for NEC/Tufts Double Degree Applicants

Applicants to the NEC/Tufts Double Degree Program should file institutional applications for financial assistance with both schools, but the Financial Aid Form (FAF) and Supplement of the College Scholarship Service should be sent only to Tufts. Tufts will send the FAF and Supplement report, without charge, to NEC upon request. In the Federal Pell application section of the FAF, enter "Tufts University–Code 3901." Applicants for state scholarships should also enter "Tufts–3901" if asked to designate one or more colleges in the state section of the FAF.

The Tufts institutional aid forms must be returned to Tufts; NEC's form must be returned to NEC. Since tuition for the five-year program is paid to Tufts, applicants will receive a financial aid decision from Tufts only.

	On-Campus Housing	Off-Campus Housing
Tuition and Fees	$13,700*	$13,700*
Room and Board	$6,600*	$6,300
Medical Fees	$650*	$650*
Books/Supplies	$400	$400
Personal	$1,350	$1,800
Total	**$22,700**	**$22,850**

*Payable directly to NEC.

ADMISSION INFORMATION AND PROCEDURES

We are pleased to have you as a candidate for admission to New England Conservatory of Music. Before completing any part of the application for admission, please read all instructions carefully.

If you have questions or need additional forms or instructions, write the NEC Office of Admission at 290 Huntington Avenue, Boston, MA 02115 or call (617) 262-1120, ext. 430 or fax (617) 262-0500.

Campus Visits

We encourage you to visit our campus during the academic year to examine our facilities, speak with members of the NEC community, and sit in on ensemble rehearsals. If you audition at the Conservatory during audition week, a full range of scheduled events will give you an excellent introduction to life at NEC.

From September through May, we also offer student-guided tours and one-on-one information sessions with an Admission Counselor. While not required, an interview is the best way to get specific program information since in-depth conversation is difficult on audition days. Please call ahead to sign up for a campus tour or interview.

Audition Information

Each applicant (with the exception of Composition, Jazz Composition, Musicology, and Theoretical Studies majors) must satisfy an audition requirement. Consult the Undergraduate or Graduate Audition Requirements for required repertoire for your major instrument.

You may audition at NEC or at one of our regional locations or submit a tape. We strongly urge all applicants to audition in person and require applicants living within 200 miles of Boston to audition at NEC. Auditions are by appointment only and are limited to those who have submitted an application and the appropriate fee. It is to your advantage to sign up early for an audition. Confirmation of appointments is mailed within ten days of receipt of your application.

All auditions are adjudicated by faculty members from the relevant department. Auditions at regional sites are taped by the Dean of Enrollment Services. Applicants are allotted 15 minutes for the audition and 30 minutes for warm-up.

NEC provides accompanists only for Vocal Performance applicants auditioning at NEC. We *do not* provide accompanists at regional auditions. Vocalists must arrange for their own accompanists at regional sites as unaccompanied Voice auditions are not allowed.

Accompanists are not required at instrumental auditions, though applicants wishing to audition with their own accompanists may do so.

Applicants in Composition, Jazz Composition, graduate Music Education, Musicology, and Theoretical Studies should consult "Audition Requirements" for information on materials to submit with the application.

Taped Auditions

While we strongly urge all applicants to audition in person, we realize not everyone will be able to travel to NEC or to one of our regional sites. In some cases, therefore, we will accept taped auditions. Check "Restrictions" below, as personal auditions are required for some majors.

Taped auditions must be sent *with the application for admission*. Tapes become the property of NEC and will not be returned.

Tape repertoire requirements are identical to those for personal auditions. Selections must be performed in their entirety on the audition tape.

High-quality cassette tapes are acceptable and preferred.

Tapes must be clearly marked with applicant's name and major. Repertoire performed on the tape should be listed on the Audition Reservation Form *and* on a card inserted in the tape box. *Do not* affix labels to tape boxes.

Audition Restrictions

All applicants to the following majors must audition at NEC: Contemporary Improvisation, Orchestral Conducting, Choral Conducting, Wind Ensemble Conducting, and Vocal/Instrumental Accompaniment. All Doctor of Musical Arts applicants must audition at the Conservatory.

Auditions for the following majors will not be held at any regional site: Organ, Harpsichord, Historical Performance, Percussion, and Jazz Studies. Applicants must audition at NEC or submit a tape.

Piano and harp auditions will be held at the following regional sites only: Hong Kong, Seoul, Taipei, and Tokyo.

We reserve the right to cancel any underbooked regional audition.

Admission to the School of Undergraduate Studies

Academic Requirements

Graduation from an accredited secondary school or its equivalent is a prerequisite for admission, although in rare cases this may be waived if other qualifications are sufficiently strong.

All applicants who have attended secondary school within the U.S. and who have not previously undertaken college study must submit Scholastic Aptitude Test (SAT) or ACT scores.

Entrance Restrictions

- Transfer applicants to classical Composition and the Music Education major will not be accepted beyond the sophomore level.
- Theoretical Studies applicants will only be accepted at the junior level.

NEC/Tufts Double Degree Program

The application and admission processes of NEC and Tufts University are entirely separate. Applicants to the joint program must complete applications for both NEC and Tufts and fulfill each school's application requirements by the respective deadlines.

Application information and forms for Tufts can be obtained by writing to Tufts University Office of Admissions, Bendetson Hall, Medford, MA 02155 or by calling (617) 381-3170.

Candidates receive separate notice from each school when admission decisions are made.

Tufts Early Decision applicants should be aware that since NEC's admission decisions are made after auditions have been completed, it is usually not feasible for us to make early decisions to coincide with notifications from Tufts.

Undergraduate Audition Requirements

The requirements specified below for each performance area are for entrance to the freshman year. Applicants are expected to have reached an advanced level of performance accomplishment. Transfer applicants must present evidence of greater repertoire and proficiency.

Sight-reading ability and knowledge of scales and arpeggios is expected of all instrumentalists, although you may not be asked to demonstrate these abilities in your audition.

Brass
Two compositions from the standard repertoire showing contrast in style and technique; excerpts from standard orchestral literature.

Composition
Submit three or four original compositions in manuscript form with the application. Be able to show, through transcripts or other supporting documents, proof of theoretical study. A tape demonstrating proficiency on your major instrument helps us evaluate musical potential.

Contemporary Improvisation*
Applicants must exhibit proficiency in ear training as well as on the major instrument. Be prepared to perform two pieces which reflect two sides of your personality. These can be jazz-influenced, avant-garde, or inspired by ethnic music. An ear test is part of the audition. Transfer applicants must submit an essay on their reasons for choosing Contemporary Improvisation as a major.

Guitar
One work from each of three periods:
1. Baroque or Renaissance;
2. Classical or Romantic;
3. 20th century.

Harp*
A concert piece; scales of four octaves with both hands, in thirds, sixths, and octaves.

Historical Performance*
Early Woodwinds and Strings: Slow and fast movements from Italianate and French works. *Keyboard*: A prelude and fugue by J.S. Bach; a work by Couperin or his school.

Jazz Composition
Submit three or four original compositions in manuscript form with the application.

Jazz Performance*
Applicants must exhibit a high degree of proficiency on the major instrument as well as a practical understanding of jazz improvisation concepts. Be prepared to play and improvise on at least two selections from the standard jazz repertoire. Applicants may be asked to identify chord qualities up to 7ths, to sing and play back melodic phrases, and to sight-read selections from our ensemble repertoire.

Music Education
Applicants must perform the audition requirements for their major performance area, as outlined here. An interview with the chair of Music Education is also required. Details on fulfilling the interview requirement are available from the Office of Admission or the department chair.

Music History
Submit with the application research papers demonstrating superior writing ability and a strong interest in historical subjects. Applicants must also submit a tape of 20-30 minutes in length, demonstrating mastery of an instrument or voice through the performance of works of at least moderate difficulty from the 18th–20th centuries.

* See Audition Restrictions on page 50.

Organ*
Three selections from the standard repertoire, including one by J.S. Bach.

Percussion*
Be prepared to play one piece in each of three categories: mallets, snare drum, and timpani. The mallet selection should be chosen for musical content and technical difficulty. Perform a piece using either matched or traditional grips on the snare drum. On the timpani, demonstrate rolls at different dynamic levels, as well as on different pitches, both extremely high and extremely low. A piece that involves at least two timpani is required.

Piano*
All works should be performed from memory:
1. A Bach prelude and fugue, or a complete Bach suite or partita
2. A complete classical sonata, e.g., by Mozart, Beethoven, Schubert
3. A substantial Romantic work, e.g., a Brahms rhapsody or a Chopin ballade
4. A 20th-century work, e.g., a Hindemith sonata, Bartók *Allegro Barbaro*, Schoenberg *Six Pieces Op. 19*
5. A fast etude by Chopin, Moszkowski, or Liszt, or one of comparable difficulty.

Strings
Three contrasting movements or pieces from the standard concert repertoire.

Theoretical Studies
Submit with the application for admission materials demonstrating background and interest in theory.

Vocal Performance
A selection from the early Italian anthology and two additional songs, one in English.

Woodwinds
1. Two contrasting movements of a sonata, concerto, or concert piece of moderate difficulty
2. A contemporary work of moderate difficulty, preferably with mixed meter.

Admission to the School of Graduate Studies

Academic Requirements

Applicants for the Master of Music degree must hold a bachelor's degree or equivalent qualifications. Those with a B.M. from an accredited college can usually proceed without course deficiencies. Those with a bachelor's degree in another discipline may be eligible to enter NEC's M.M. program but may need one or more extra semesters in Music History and/or Music Theory to complete degree requirements.

Graduate Diploma applicants must hold a bachelor's degree or undergraduate diploma, or equivalent certification.

Applicants for the Doctor of Musical Arts must hold a Master of Music degree from an accredited school before matriculating in the D.M.A. program.

Graduate Audition Requirements

Candidates for the M.M. must demonstrate evidence of musical achievement at least equal to the standard of the B.M. at NEC and must show promise of further development.

Applicants for the Graduate Diploma should demonstrate knowledge, repertoire, and experience comparable to that of M.M. applicants, but will be expected to meet a higher performance standard.

Sight-reading ability and knowledge of scales and arpeggios are expected of all instrumentalists, although you may not be asked to demonstrate these abilities.

Candidates for the D.M.A. should demonstrate leadership as performers, combining breadth of repertoire with knowledge of style and literature. D.M.A. applicants must appear in person to present a full recital program, from which the studio faculty will select a half-hour audition. Special repertoire guidelines for some instruments are included below; specific works mentioned are for example only.

At the time of the audition, D.M.A. applicants will take two three-hour entrance exams, one in Musicology and one in Theory. The Musicology exam is entirely in essay and short answer form and offers selections of topics including a variety of musical examples and composers. The Theory exam includes dictation of intervals, melodies and chords, composition of brief examples of species counterpoint and common-practice four-part harmony, and a selection of short musical examples to analyze.

For complete information on Artist Diploma audition procedures, see the Application Instructions that follow.

Note: D.M.A. applicants to Brass, Contemporary Improvisation, Guitar, Harp, Jazz Studies, Percussion, and Woodwind majors should contact the Associate Dean for Curriculum before planning an audition program.

Accompaniment*
Perform from memory a large-scale work such as a Chopin ballade or a Brahms rhapsody. Applicants will accompany an appointed soloist on the following pieces in their original keys: Schumann, *Frauenliebe und Leben* cycle; Debussy, *Ariettes Oubliées* cycle; Franck, *Sonata for Violin and Piano*. A sight-reading exam is part of the audition.

Brass
Solos from the standard repertoire; standard method book studies; clef studies; orchestral repertoire.

Composition
Submit three or four original compositions in manuscript form with the application for admission. Show, through transcripts or other supporting documents, proof of theoretical study. A tape demonstrating proficiency on your major instrument helps us evaluate musical potential. D.M.A. applicants should submit at least three scores and tapes of recent works. It is helpful if works are chosen to demonstrate a variety of ensembles and forms, including at least one larger work.

Conducting*
Orchestral and Wind Ensemble Conducting applicants must submit a preliminary videotaped audition with the application for admission. On the strength of the videotapes, faculty will invite qualified applicants to audition at NEC. Choral Conducting applicants need not submit a preliminary videotape. All conducting applicants auditioning at NEC must demonstrate sight-reading and score-reading ability, as well as proficiency at the keyboard. Details on the conducting component of the audition are sent with notification of the audition appointment.

Guitar
One work from each of three periods:
1. A Baroque or Renaissance work
2. A Classical or Romantic work
3. A 20th-century piece.

Harp*
A concert piece; scales and arpeggios, four octaves, both hands, in thirds, sixths, and octaves.

Harpsichord*
1. A prelude and fugue from *The Well-Tempered Clavier* or two movements from a suite by Bach
2. A sonata by Scarlatti
3. A work by Couperin or Rameau.

Historical Performance*
The applicant must demonstrate proficiency on at least one of the following: organ, harpsichord, baroque violin, viola da gamba, baroque woodwinds, or lute. Early Woodwinds and Strings: An Italian sonata or concerto and a French suite. Early Keyboard: A large-scale work by J.S. Bach, a French or Italian work, and simple bass realization at sight. Applicants must have a working knowledge of Renaissance and Baroque music history and theory.

Jazz Composition
Applicants must submit three or four original compositions in manuscript form with the application for admission.

Jazz Performance*
Applicants must exhibit a high degree of proficiency on the major instrument as well as a practical understanding of jazz improvisation concepts. Be prepared to play and improvise on at least two selections from your repertoire, showing as much variety and contrast in styles as possible. Applicants may be asked to identify chord qualities up to the 13th, sing and play back melodic phrases, vocally arpeggiate and transcribe melodic phrases and vertical structures, and sight-read selections from our ensemble repertoire.

Music Education
It is recommended that applicants have public school teaching experience prior to beginning graduate study in Music Education. Applicants must submit scores for the Educational Testing Service's National Teacher's Examination. Admission is granted on the basis of documents, a taped audition on the major instrument, and an interview with the chair of Music Education. It is also recommended that candidates submit a videotaped sample of their teaching. Candidates for Massachusetts State Certification in Music Administration and Supervision must hold a valid teacher's certificate and must have taught three years in a public school.

Musicology
Demonstrate, through previously completed papers and research, knowledge of the history of music and related fields, as well as research skills. Applicants must be reasonably competent on their instruments but need not perform at concert calibre since studio instruction is a minor.

Organ
Selected works from the concert repertoire including a major composition by J.S. Bach and a 19th- or 20th-century work. For the D.M.A., the full-length program of organ works should include compositions from the 16th, 17th, 18th, 19th, and 20th centuries and should include a major work of J.S.Bach.

Percussion*
Applicants should be accomplished performers on timpani, mallets, and multiple percussion. Be prepared to play all the standard orchestral excerpts for all three categories and advanced solo pieces in each category. Examples:
Timpani: Carter *Eight Pieces for Four Timpani*; Firth *Solo Timpanist*.
Mallets: Creston *Concertino for Marimba*; Stout *Two Mexican Dances*.
Snare: Studies for snare by Delacluse, Cirone, or Lepak.

Piano
Prepare the equivalent of a recital program of major works representing the four historical periods (Baroque, Classical, Romantic, and 20th century), e.g., a Bach toccata, a middle or late Beethoven sonata, Schumann *Carnaval* or *Fantasy*, Liszt *Sonata*, a Chopin sonata, Ravel *Gaspard*, Debussy *Estampes*, Schoenberg *Three Pieces, Op. 2*, Copland *Piano Variations*. You must also perform a fast etude by Chopin, Liszt, or Debussy, or one of comparable difficulty. Multi-movement works must be prepared in their entirety. All works must be performed from memory. For the D.M.A., the complete solo recital should be musically and pianistically challenging and stylistically diverse. All works must be memorized, with the possible exception of those in a contemporary idiom.

Strings
At least one movement of a major work from the concerto repertoire; a major unaccompanied work; at least one movement of a major work from the sonata or duo repertoire; a 20th-century composition. For the D.M.A., the audition program should include two movements from a major Bach solo work (*violin*: Chaconne is also acceptable; *cello*: Suites 4, 5, and 6 only); at least the first movement from a standard concerto (*violin*: e.g., Beethoven, Mendelssohn, Brahms, Tchaikovsky, Sibelius, Prokofiev; *viola*: Bartók, Hindemith, Walton, Mozart; *cello*: e.g., Schumann, Dvořák, Haydn in D, Tchaikovsky "Rococo" Variations, Shostakovich #1, Prokofiev Symphonic Concerto); a standard sonata (*violin*: Classical period or earlier; one movement is acceptable; *viola*: Brahms, Schubert, Vieuxtemps; *cello*: e.g., Beethoven, Brahms, Chopin, Mendelssohn, Rachmaninoff); a 20th-century work of major difficulty (*violin*: e.g., Bartók Unaccompanied Sonata, Schoenberg Fantasy, Crumb Nocturnes; *viola*: Stravinsky, Penderecki, Maxwell Davies; *cello*: e.g., Carter Sonata, Britten Solo Suite or Sonata, Poulenc Sonate, Martino Parisonatina). Proposals for the exact audition program should be submitted to the department chair and a faculty member of the particular instrument.

Theoretical Studies
Submit with the application for admission materials that demonstrate background in theory.

Contemporary Improvisation*
Applicants must demonstrate proficiency in ear training as well as on the major instrument. Be prepared to perform two pieces which reflect two sides of your personality. These can be jazz-influenced, avant-garde, or inspired by ethnic music. An ear test is part of the audition. Applicants must submit an essay detailing their reasons for choosing Contemporary Improvisation as a major.

Vocal Performance
Prepare five selections, encompassing four languages and four stylistic periods, one of which must be an operatic or oratorio aria. For the D.M.A., the full recital, including approximately 55 minutes of singing, should incorporate four stylistic historic periods and four languages. Unusual repetoire is of special interest. Complete translations and program notes should be provided. An interview with the voice faculty is part of the audition.

Woodwinds
Prepare one complete sonata, one complete concerto, one contemporary work which demonstrates familiarity with modern instrumental techniques, and excerpts from the standard orchestral repertoire. At least one of the solo works must be memorized.

* See Audition Restrictions on page 50.

APPLICATION INSTRUCTIONS

Application deadlines are November 15 for January admission and January 15 for September admission. January admission is possible for U.S. citizens only in some departments if space permits.

All supporting credentials should arrive in the Office of Admission no later than December 1 for January admission; applicants for September admission should make sure supporting credentials arrive at NEC by March 1.

Failure to submit required documents on time may jeopardize timely consideration of your application.

All Applicants must file:

1. Personal Application. The following must be submitted together: Application for Admission, Audition Reservation Form, Personal Essay, and Application Fee. Return these in the same envelope to the Office of Admission by November 15 for January admission or January 15 for September admission. Late applications will be accepted at the discretion of the Committee on Admission.

2. Application/Audition Fee. A nonrefundable application fee of $60 for North American residents or $75 for overseas residents is required along with the completed application. The overseas fee covers the cost of communicating with applicants by air mail and telephone, and is required of all applicants living outside North America, regardless of citizenship.

You must submit a separate fee for each major/instrument to which you are applying.

The application fee is payable in *U.S. funds only*, by personal check or money order. *Do not send cash.*

Applications received without appropriate fees will not be processed.

3. Audition Plans. The Audition Reservation and Taped Audition Information Sheet must be returned with the application to reserve an audition appointment. If you are submitting a taped audition, list your taped repertoire on the Audition Reservation Sheet and mail the sheet and your tape *with your application.*

Submit a separate Audition Reservation Form for each major/instrument to which you are applying.

4. Teacher Reference. We require a reference from *your current or most recent studio teacher.* Fill in your name at the top of the form, give it to your teacher and have her/him mail it directly to the Office of Admission.

Freshman Applicants (to the Bachelor of Music or Undergraduate Diploma of Music programs) must file items 1 through 4 above, plus:

- Official Secondary School Record. Request that your high school forward an official transcript of your academic work to the Office of Admission.
- College Board Scholastic Aptitude Test (SAT) or American College Testing Program (ACT) scores are required of all freshman applicants who have attended secondary school within the U.S. Request that the testing agency send the score report directly to New England Conservatory — code 3659 for the SAT, code 1872 for the ACT.

Transfer Applicants must file items 1 through 4 above, plus:

- Official transcript(s) of all college-level work completed
- A statement outlining reasons for wishing to transfer to NEC.

Graduate Applicants (to the Master of Music and Graduate Diploma programs) must file items 1 through 4 above, plus:

- College Transcripts. Official transcript(s) must be forwarded directly from the institution(s) where undergraduate work was completed.

Doctor of Musical Arts Applicants should submit items 1 through 4 above, plus:

- Official transcripts of *all* college-level work completed to date.
- Three letters of reference, one of which should be from your current or most recent studio teacher. Your references should speak to your artistic and academic ability and potential.
- Statement of Purpose. In a brief essay describe your professional goals and their relation to the D.M.A. degree. You might address issues about the profession and vocation of the musician, and the musician's role and responsibilities in our culture.
- TOEFL score. Non-native English-speaking applicants to the D.M.A. program are required to submit results of the Test of English as a Foreign Language prior to the audition.

Artist Diploma Applicants *must* submit a preliminary taped audition and a complete application for admission. After review of these materials by the Artist Diploma Committee, selected applicants will be invited to audition at NEC in late March/early April.

Please note:

- The tape should consist of a recital-length program covering four stylistic periods and should demonstrate range, proficiency, and artistic maturity. Refer to the description of the Artist Diploma in the Viewbook or Academic Catalog, or contact the Admission Office for information on the performance level expected of Artist Diploma candidates.
- Since the Artist Diploma is not an accredited degree program, there are no academic prerequisites. Nonetheless, the Committee expects to see transcripts of your most recent academic work.
- Application forms and preliminary taped auditions must be submitted together by January 15.

• Submit three letters of recommendation, one of which must be from your current or most recent studio instructor. Letters should reach the Admission Office by January 15. Incomplete Artist Diploma files will not be reviewed by the Committee.

• Do not choose a date on the Audition Reservation Form. Those invited to audition will be notified of the date and time after the Committee has reviewed all files.

Information for International Applicants

Applicants who are not citizens of the U.S. must file all application materials for the class level to which they are applying as well as the items listed below. Since international mail can take several weeks, applicants residing outside the U.S. must observe our deadlines closely.

1. All transcripts and recommendations submitted in a language other than English must be accompanied by notarized English translations. Transcripts should include the following information:
   • dates of attendance
   • courses taken and grades received
   • degree earned and date received.
2. All applicants for whom English is not the native language are required to submit an official TOEFL score report.
3. All non-U.S. citizens must submit the Foreign Student Financial Aid Application and Declaration of Finances (available upon request), whether or not they are applying for financial assistance from NEC.
4. ALL international applicants who are admitted will be required to submit proof of financial support (including scholarship) before an I-20 visa eligibility form will be issued. Proof of support may be bank statements, affidavits of support or other documents guaranteeing the student's ability to meet the costs of U.S. study. An I-20 will not be issued without these documents.

English Proficiency

All applicants for whom English is not the native language, regardless of citizenship, must take the Test of English as a Foreign Language (TOEFL). While there is no minimum score required for admission to NEC, admitted students who score lower than 575 on the TOEFL will be tested for English proficiency during orientation week. Those who score below 500 on this exam must enroll in NEC's Intensive English Program and will be re-tested at the end of each semester until they attain a score of 500. Students who enroll in the Intensive English Program will most likely need one or more extra semesters to complete degree requirements.

Complete information on NEC's English proficiency requirement is supplied upon acceptance.

Decisions

The Committee on Admission will make every effort to notify applicants of admission decisions in a timely manner. Applicants are strongly urged to complete all parts of the application by the deadline and to request supporting documents early enough to insure their arrival in the Admission Office before their audition date. The Committee will not make formal admission decisions on incomplete files. In most cases, decisions will be mailed as soon as all auditions for each major have been completed, usually by April 1.

Return of Materials

Original scores submitted by Composition and Jazz Composition applicants will not be returned unless accompanied by appropriate return packaging and postage. Applicants wishing to pick up scores in person can make arrangements to do so by calling the Admission Office.

Scores are available for return **only** between July 1 and September 30. NEC will not be responsible for scores remaining in the Admission Office after October 1.

All other materials submitted as part or in support of the Application for Admission, including research papers and audio and video tapes, become the property of NEC and will not be returned.

Enrollment

Accepted applicants will be asked to respond to the offer of admission within 30 days. A $250 non-refundable deposit and a signed Candidate Response Form must be returned within this time to reserve a place in the entering class.

Non-Discrimination Policy

New England Conservatory of Music does not discriminate on the basis of race, color, religion, sex, age, national or ethnic origin, sexual preference, mental or physical handicap, or veteran status in the administration of its educational policies, admission policies, employment policies, scholarship and loan programs, or other Conservatory-sponsored activities. Helen Ouellette, Vice President of Finance and Administration, coordinates the Conservatory's efforts in complying with this policy.

Filing Instructions

Keep these instructions for future reference, and make copies for your records of all parts of your personal application. Mail the originals, along with the appropriate fee and (if applicable) any audition materials you are submitting, to:

Admission Office
New England Conservatory
290 Huntington Avenue
Boston, Massachusetts 02115

NEW ENGLAND CONSERVATORY OF MUSIC

Entering Undergraduate, Graduate, and International Students 1993-94

Application for Financial Assistance

1. General Requirements
All applicants for finonciol aid (including scholarship) must file this form—Application for Financial Assistance—and one of the forms described below:

All U.S. citizens and permanent residents **must** file a Financial Aid Form (FAF) with the College Scholarship Service—**code no. 3659**. Estimate income and taxes if necessary.

All International Students **must** complete the Financial Aid Application for Students from Foreign Countries (forms available through the Financial Aid Office).

2. Dates to Remember

January 15 The Application for Financial Assistance (this form) should be received by this office. Financial Aid Applications for International Students should be received by this office.

January 31 Financial Aid Forms (FAF's) should be submitted to the College Scholarship Service for September admission. (Processing takes at leost 6 weeks.)

March 1 Financial Aid Transcripts from transfer students and graduate students (U.S. citizens and permanent residents only) for **each** post-secondary institution previously attended should be received by this office.

October 1 FAF's should be submitted to the College Scholarship Service for January admission.

November 15 Processed FAF's, this application, and Financial Aid Transcripts should be received by this office for January admission.

Personal Information

1. Name **Date of Birth**

last first middle manth day year

2. Permanent Address **Telephone**

street and number apartment area code and number

city state and zip code

3. Mailing Address **Telephone**

street and number apartment area code and number

city state and zip code applicable until

4. Social Security Number

5. Admission

○ Jonuary 1993 ○ September 1993

6. Citizenship Status

○ U.S. Citizen
○ Permonent Resident (include documentatian)
Alien Registratian Number_____

○ F-1 or F-2 student viso from_____ (country)

○ J-1 or J-2 exchonge visitor from_____ (country)

Educational Information

1. Class year in 1993-94

Undergraduate
○ Freshmon
○ Sophamare
○ Junior
○ Senior
○ 5-yeor Joint Double Degree with Tufts University
○ Undergroduate Diplamo

Graduate
○ First yeor Moster's
○ Second yeor Moster's
○ Groduote Diplamo
○ Doctor of Musical Arts
○ Artist Diplamo
○ Other_____

2. Major **Instrument/Voice**

3. List ALL post-secondary institutions attended

College/University Name	Location	Dates Attended	Degree Received

4. Housing plans

○ Dormitory ○ Apartment ○ Commute from home of parents, guardian, or relatives

Financial Information

1. Estimate funds available toward the total cost of tuition and living expenses in 1993-94

Student Contribution		Grants and Scholarships, other than those from NEC:	
From summer employment	$		$
From other employment	$		$
From savings	$		$
Parents/relatives/spouse	$	Loans: (give source)	
Soc. Security ($ _____ /mo. x 9)	$		$
V.A. Benefits ($ _____ /mo. x 9)	$		$
Other:	$	Other:	$
	$		$

2. All financial aid applicants who are eligible for federal funds will be considered for a combination of grant, loan, and work-study (**not applicable to international students**). Please indicate whether you would accept or decline loans and/or work-study. Declining a combination will not jeopardize scholarship grants; grants, however, cannot be increased if such a combination is declined.

Loans ○ accept ○ decline

Work-study ○ accept ○ decline

3. Outstanding education loans include: (indicate source and total borrowed to date)

Stafford Loan (formerly Guaranteed Student Loan)		**Perkins Loan (formerly National Direct Student Loan)**	
	$		$
	$		$
	$		$
Other Loans		**Other Loans**	
	$		$
	$		$

4. Please describe special circumstances, if any, the Financial Aid Committee should consider: (attach additional pages if necessary)

Date your completed Financial Aid Form was sent to Princeton or Berkeley: _____

Certification:

This is an application for all funds—institutional, private, state, and federal—administered by the Conservatory. I understand that the information may be shared with other agencies providing funds for student financial assistance. Further, I certify the above information is true, complete, and correct to the best of my knowledge.

Applicant's Signature Date

The Conservatory reserves the right to adjust awards when assistance is received from other sources.

New England Conservatory of Music does not discriminate on the basis of race, color, religion, sex, age, national or ethnic origin, sexual preference, mental or physical handicap, or veteran status in the administration of its educational policies, admission policies, employment policies, scholarship and loan programs, or other Conservatory-sponsored activities. Helen Ouellette, Vice President of Finance and Administration, coordinates the Conservatory's efforts in complying with this policy.

NEW ENGLAND CONSERVATORY OF MUSIC

Please complete all appropriate sections of this form. The Personal Information section is particularly important as this form will be separated from your application upon receipt in the Admission Office.

Please read the instructions in the application under the headings Audition Requirements and Taped Auditions carefully. Complete this form and return it in the **same** envelope with your personal application. The Office of Admission will mail confirmation of your audition date and time within ten days of receipt of your application.

Audition Reservation and Taped Audition Information

Personal Information

Name

Mailing Address (your audition confirmation will be sent to this address)

Telephone

Degree

- ○ Bachelor of Music (freshman)
- ○ Bachelor of Music (transfer)
- ○ Undergraduate Diploma
- ○ Master of Music
- ○ Graduate Diploma
- ○ Doctor of Musical Arts
- ○ Artist Diploma

Major

Instrument or Voice Category

Audition Plans

Auditions are held at New England Conservatory and at regional centers throughout the United States. Please indicate your audition plans below.

○ **I am applying for January entrance and wish to audition at NEC**
(Auditions for January entrance only will be held in November/early December 1992. Upon receipt of your application the Admission Office will contact you to coordinate on audition appointment).

○ **I wish to audition at NEC during Audition Week, March 8-12, 1993**
(Dates are listed on the back of this form. Please hold all dates for your major open until your audition appointment is scheduled by the Admission Office).

○ **I wish to audition at the regional site indicated below**
(Cities/dates listed on reverse). Note: Applicants to some majors do not have the option of auditioning at a regional site; see Audition Information in the viewbook for these restrictions. NEC reserves the right to cancel any regional audition where insufficient reservations warrant.

City _____ Date _____

○ **I am enclosing a taped audition.** Tapes must be sent with the Application for Admission. If you are applying to more than one major/instrument (i.e. Classical Percussion and Jazz Percussion), audition repertoire for each major must be submitted on o separate tape. Tapes become the property of New England Conservatory and will not be returned.

Audition Repertoire

Please indicate the selections you are prepared to perform or which you are including on your audition tape.

Composer	Title or Work (Role, if Applicable)

Auditions at New England Conservatory for September 1993 Entrance

Auditions will be held March 8-12, except as noted. **We ask that you hold all dates for your major open** until you receive confirmation of your audition appointment. If the date for your major is listed as TBA, the Admission Office will contact you with dates upon receipt of your application. If 'by appointment' is indicated for your major, we will contact you upon receipt of your application to coordinate an audition appointment.

Auditions in some majors fill up quickly. If you are mailing your application after the January 15 deadline, please call the Admission office to check on availability of audition slots.

Instrument/Department	Dates
Accompaniment (Vocal/Instrumental)	TBA
Bassoon	March 8, 9, 11 (Monday, Tuesday, Thursday)
Cello	March 9, 10, 11, 12 (Tuesday, Wednesday, Thursday, Friday)
Clarinet	March 8, 9, 11 (Monday, Tuesday, Thursday)
Conducting majors	by appointment
Contemporary Improvisation (graduate and transfer)	TBA
Contemporary Improvisation (freshman)	March 8, 9 (Monday, Tuesday)
Double Bass	March 9, 10, 11, 12 (Tuesday, Wednesday, Thursday, Friday)
Flute	March 8, 9, 11 (Monday, Tuesday, Thursday)
Guitar	March 9, 10 (Tuesday, Wednesday)
Harp	by appointment
Harpsichord	by appointment
Historical Performance	by appointment
Horn	March 11, 12 (Thursday, Friday)
Jazz Studies	March 8, 9 (Monday, Tuesday)
Oboe	March 8, 9, 11 (Monday, Tuesday, Thursday)
Organ	TBA
Percussion	March 11, 12 (Thursday, Friday)
Piano	March 8, 10, 11 (Monday, Wednesday, Thursday)
Saxophone	TBA
Trombone	March 11, 12 (Thursday, Friday)
Trumpet	March 11, 12 (Thursday, Friday)
Tuba	TBA
Viola	March 9, 10, 11, 12 (Tuesday, Wednesday, Thursday, Friday)
Violin	March 9, 10, 11, 12 (Tuesday, Wednesday, Thursday, Friday)
Voice	March 8, 9, 10, 11, 12 (Monday, Tuesday, Wednesday, Thursday, Friday)

Composition, Theoretical Studies, Music History/Musicology, and Graduate Music Education applicants: File review will take place in early March (late November for January admission.) No auditions are held for these majors. All scores, research, etc., must be sent with the application for admission and should be received by the application deadline to insure timely consideration. Please complete the Personal Information section of this form and return it with your application materials.

Regional Auditions for September 1993 Entrance

Chicago, Ill.	Monday and Tuesday, February 15-16
Interlochen, Mich.*	Sunday, February 14*
Los Angeles, Cal.	Thursday, February 18
New York City, N.Y.	Saturday and Sunday, March 6-7
San Francisco, Cal.	Wednesday, February 17
Washington, D.C.	Friday, March 5

*Open only to students attending Interlochen Arts Academy. Sign up for audition time at Counseling Center.

Hong Kong	Thursday, January 21
Seoul, Korea	Tuesday-Friday, January 26-29
Taipei, Taiwan	Saturday and Sunday, January 30-31
Tokyo, Japan	Sunday, January 24

NEW ENGLAND CONSERVATORY OF MUSIC

Office af Admission
New England Conservatory
290 Huntington Avenue
Baston, Massachusetts 02115

(617) 262-1120, ext. 430
FAX: (617) 262-0500

Confidential
Teacher
Reference

(Name) _____ af (City/State) _____
is applying far admissian ta New England Canservatory and has asked yau ta complete this evaluatian in her/his behalf. The Committee an Admissian will appreciate yaur filling aut this farm which will became an integral part af the candidate's application file. Please feel free to submit a letter in lieu af this farm.
In accordance with the U.S. Family Education Rights and Privacy Act of 1974, this evaluation will be used only in the admission process. Once the Committee has reached its decision, this evaluation will be destroyed. IT WILL NOT BECOME A PART OF THE CANDIDATE'S PERMANENT FILE. After completion, please return this form to the Office of Admission.

Part I

Please rate the applicant relative ta yaur ather students wha have attended conservataries of music in recent years.

	Not Suitable far the Canservatary	Below Average	Average	Abave Average	Outstanding	Truly Exceptional (Tap 3%)	No Basis for Judgment
1. Musical Talent							
2. Pitch discriminatian							
3. Rhythmic sense							
4. Interpretive ability							
5. Sight-reading facility							
6. Technical facility							
7. Intanatian							
8. Tane Quality							
9. Expressian							
10. Capacity for independent work							
11. Memory							
12. Achievement in relatian to ability							

(please turn aver)

Part II

1. How are you/have you been associated with the applicant? How long have you known him/her?

2. How is the applicant regarded by her/his contemporaries?

3. Has the applicant experienced any difficulties that you think would be relevant to the Committee's evaluation?

4. Please provide any additional information which you feel would enable the Committee to more accurately evaluate the applicant's chances of success at New England Conservatory. Are there any special skills, strengths/weaknesses or outstanding characteristics not covered by the above questions?

Do you recommend that the applicant be accepted for admission to New England Conservatory?

○ **Yes** ○ **No** ○ **Prefer not to make recommendation**

Thank you for your time and assistance.

Name **Date**

Signature **Title/Position**

Mailing Address **Telephone Number**

Please return to:

Office of Admission
New England Conservatory of Music
290 Huntington Avenue
Boston, Massachusetts 02115

Essay

We realize that this application appears formal and factual. At New England Conservatory we strive to create and sustain the kind of musical and academic community that fosters and facilitates shared learning experiences. So that we may get to know you better, please enhance the information we have about you by writing on one of the following topics. Please enclose additional sheets.

A. Discuss the experience(s) or influence(s) which have been most helpful to or have most hindered your progress and development as a musician.

OR

B. Where do you see yourself 10 years from now? By what means are you hoping to reach this goal?

In addition to the above, Contemporary Improvisation applicants must submit an additional essay as detailed in the audition requirements; transfer applicants must submit a statement outlining reasons for wishing to transfer to NEC.

Optional Information

The following information is optional and **will in no way affect your admission.**

○ Male ○ Female Marital Status _____

To what other schools are you applying for admission?

_____

_____

_____

In accordance with the Compliance Report of Higher Education under Title IV of the Civil Rights Act of 1964 and Title IX of the Education Amendments of 1972, we are asked to provide data about our student population relating to race. If you choose to volunteer this information, how would you describe yourself?

○ White (Non-Hispanic)
○ Black (Non-Hispanic)
○ Asian or Pacific Islander
○ American Indian or Alaska Native
○ Hispanic (including Puerto Rican and Chicano)

Application Fee and Signature

Enclosed is my check or money order (DO NOT SEND CASH) in U.S. currency, payable to New England Conservatory. I understand that this fee is non-refundable.

I certify that all information provided on this application is complete, accurate, and honestly presented. I further understand that the information furnished on this application form, together with information and materials of any kind received by the Office of Admission from any source, or prepared by anyone at its request, shall be completely confidential and shall not be disclosed to anyone, including the candidate and her/his family. However, the Dean of Admission may, for official purposes at his discretion, disclose any part or all thereof to such person or persons as he deems advisable. This is in compliance with the U.S. Family Educational Rights and Privacy Act of 1974.

_____

Signature of applicant date

Please send forms to:

Office of Admission
New England Conservatory
290 Huntington Avenue
Boston, Massachusetts 02115

NEW ENGLAND CONSERVATORY OF MUSIC

Application for Admission

For office use only
ID _____
Audition _____

Please print or type

Personal Information

Full Legal Name Mr. Ms. (circle one) **Date of Birth**

last (family) first (given) middle usually called (nickname) month day year

Permanent Home Address **Telephone**

number and street city area code and number

state and zip code country (if not USA)

Mailing Address **Telephone**

number and street city area code and number

state and zip code country (if not USA)

Do not use mailing address after (after this date, all correspondence will be sent to permanent home address) **Social Security Number**

month day

Are you a citizen of the United States? ○ yes ○ no **If no, answer the questions below:**

Of what country are you a citizen? _____ **Country of Birth** _____

Are you a U.S. Resident Alien? ○ yes ○ no **Alien Registration ("green card") number** _____
(Enclose photocopy of your Alien Registration Card)

Do you presently have a U.S. visa? ○ yes ○ no

If yes, what type? _____ **When does this visa expire?** _____
month year

When do you intend to begin study at New England Conservatory?

○ January 1993 ○ September 1993

For which degree or program are you applying?

○ Bachelor of Music (1st year)
○ Bachelor of Music (transfer) ○ 1st year ○ 2nd year ○ 3rd year
○ 5-Year Joint Double Degree Program with Tufts University
○ Undergraduate Diploma
○ Master of Music
○ Graduate Diploma
○ Doctor of Musical Arts*
○ Artist Diploma*

What is your intended major? If you are applying for more than one major, refer to Application Instructions for procedures

Undergraduate:
○ Classical Performance
○ Music Education Major
○ Contemporary Improvisation
○ Jazz Studies—Performance
○ Historical Performance
○ Composition*
○ Jazz Studies—Composition
○ Music History
○ Theoretical Studies†

Graduate:
○ Classical Performance
○ Wind Ensemble Conducting*
○ Theoretical Studies
○ Historical Performance
○ Music Education
○ Orchestral Conducting*
○ Choral Conducting*
○ Composition*
○ Vocal Pedagogy
○ Jazz Studies—Composition
○ Jazz Studies—Performance
○ Contemporary Improvisation
○ Musicology
○ Accompaniment*

What is your principal instrument? **If voice, specify category**

_____ _____

Total years played **Length of private study**

_____ _____

*September entrance only † Transfer applicants only

Academic History

Secondary School Education

List below the secondory school from which you were (or will be) graduated.

name | location | CEEB code number | year of graduation

Is your school:

○ public ○ independent ○ parochial

College and University Education

List below oll colleges and universities attended.

name of institutian	locatian	dates of attendance	major	degree (date earned ar expected)

If you are not presently attending school, describe whot you ore doing.

Test Information

Undergraduate Applicants:

Whot is the latest date on which you took (or will take) the SAT?

manth year

International Applicants:

When did (or will) you take the TOEFL?

manth year

Musical History

Give the name and address of your current or most recent music instructor.

Previous music instructors:

List other instruments studied and length of study:

List any special distinctions, honors, prizes, or awords received, your porticipation in professional or non-professional groups, and ony competitions you hove entered.

Have you ever attended New England Conservatory? ○ yes ○ no If yes, please complete the information below:

department	instructar	dates	NEC i.d. #

List below the music which you consider a part of your repertoire on your major instrument. Enclose odditionol sheets if necessary. If you ore opplying os o Composition major, list your recent works, instrumentation, and date of completion.

Campaser	Title ar wark (Rale, if applicable)

Miscellaneous

How did you learn of New England Conservatory?

- ○ music teacher
- ○ advertisement
- ○ College Boord Seorch Service
- ○ poster
- ○ alumna/us _____
- ○ friend
- ○ relotive
- ○ H.S. guidance office
- ○ College Night program
- ○ Community music school
- ○ other _____

Teacher Preference:

first

secand

Your stoted preference does **not guarantee** plocement with thot teocher. Teoching assignments ore determined by the ovoilobility of spoce and the number of students. Your request will be token into considerotion. We urge you to contact your preferred studio teacher directly, in core of the Conservatory.

If your enrollment ot NEC will depend upon your being assigned to the studio of your **first** choice, please indicate with (✔): ○

Father's nome	Occupotion
Name of business firm	Title
Name of college, if any	Degree
Mother's nome	Occupotion
Name of business firm	Title
Nome of college, if any	Degree

Financial Assistance/Scholarship

If you ore applying for finoncial assistonce/scholarship from New England Conservatory, pleose complete the enclosed Application for Financial Assistonce and return it by November 15 for January admission or January 15 for September odmission. Moke sure you file the Financiol Aid Form (FAF) and Supplement with the College Scholorship Service os eorly in the colendar year os possible.

Photography: Roger Farri… Paul Foley, Denise Marc… …iebauth, …ic Rasmuss… …ke Welsch, …Archives

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NEW ENGLAND CONSERVATORY OF MUSIC
290 Huntington Avenue, Boston, MA 02115

THE SOURCE FOR 125 YEARS

New England Conservatory

1867 – 1992

UNDERGRADUATE AND GRADUATE ACADEMIC CATALOG

1992-1993

NEW ENGLAND CONSERVATORY

OF MUSIC

ACADEMIC CALENDAR

Fall Semester, 1992

Residence Hall opens for entering international students	Tuesday, August 25
International student orientation	Tuesday, August 25 - Thursday, August 27
Residence Hall opens for new students	Thursday, August 27
Orientation for new students	Thursday, August 27 - Tuesday, September 1
Graduate Music Theory Competency Examination	Friday, August 28
Residence Hall opens for returning students	Tuesday, September 1
First day of instruction	Wednesday, September 2
Special student application and late registration for returning students	Wednesday, September 2 - Thursday, September 10
First day to add or drop courses	Thursday, September 3
Labor Day holiday	Monday, September 7
Graduate Music History Comprehensive Examination	Tuesday, September 8
Last day to add or drop courses	Tuesday, September 15
First day to withdraw from courses; special student registration	Wednesday, September 16
Columbus Day holiday	Monday, October 12
Advising and registration for Spring Semester	Monday, October 19 - Friday, November 13
Mid-semester warnings due in Dean's Office	Friday, October 23
Veteran's Day holiday	Wednesday, November 11
Intent to graduate deadline for December graduates	Wednesday, November 25
Thanksgiving holiday	Thursday, November 26 - Friday, November 27
Last day to withdraw from courses	Tuesday, December 1
Last day of instruction	Tuesday, December 15
Final examinations	Wednesday, December 16 - Friday, December 18
Residence Hall closes at noon	Saturday, December 19

Spring Semester, 1993

Residence Hall opens at noon	Sunday, January 10
First day of instruction; orientation for new students	Monday, January 11
Special student application; late registration for returning students	Monday, January 11 - Tuesday, January 12
First day to add or drop courses	Tuesday, January 12
Martin Luther King Day holiday	Monday, January 18
Last day to add or drop courses	Tuesday, January 19
Graduate Music History Comprehensive Examination	Tuesday, January 19
First day to withdraw from courses; special student registration	Wednesday, January 20
Presidents' Day holiday	Monday, February 15
Mid-semester warnings due in the Dean's Office	Friday, March 5
Festival Week regular classes on Monday only; Tuesday through Friday, no classes; rehearsals through Thursday	Monday, March 8 - Thursday, March 11
Spring Vacation the Residence Hall will remain open during vacation but no food service will be provided	Friday, March 12 - Friday, March 19
Intent to graduate deadline for May 1993 graduates	Tuesday, March 23
Graduate Music Theory Competency Examination	Tuesday, March 23
Advising and registration for Fall Semester	Monday, March 29 - Friday, April 16
Last day to withdraw from courses	Monday, April 19
Last day of instruction	Monday, May 3
Final examinations	Tuesday, May 4 - Friday, May 7
Pre-promotional period	Monday, May 10 - Wednesday, May 12
Promotional evaluations	Thursday, May 13 - Wednesday, May 19
Commencement Concert rehearsals	Wednesday, May 19 - Saturday, May 22
Commencement Concert	Saturday, May 22
COMMENCEMENT	Sunday, May 23
Residence Hall closes at noon	Monday, May 24

This catalog was prepared July 1, 1992. The information herein is subject to change and amendment without notice. Further academic and admission information is contained in the New England Conservatory Viewbook. Please contact the Office of Admission for a copy of the Viewbook.

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ACADEMIC CATALOG

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UNDERGRADUATE ACADEMIC REGULATIONS AND INFORMATION

Responsibility

Responsibility and authority for the admission, continuance, promotion, and graduation of students is vested in the President, the Provost and Dean of the College, and the Faculty Council. New England Conservatory of Music reserves the right to refuse, suspend, or cancel the registration of any student whose acceptance or continued attendance is considered to be detrimental to the best interests of the student or the college.

Student Services personnel available to assist students include:

Peter Row
Provost and Dean of the College

Diane Schavone
Assistant to the Provost

Karen S. Cowman
Associate Dean of Students

Jill Finkelstein
Assistant to the Associate Dean of Students

Alan Fletcher
Associate Dean for Curriculum

Ellen Bender
Coordinator of Academic Advising/ Undergraduate Advisor

Barbara Anderson
Graduate Advisor

Linda Zorek
Coordinator of Foreign Student Services

Martha Garris
Dean's Office Information Coordinator

Marguerite L. Daly
Registrar

Ellen Wess
Assistant Registrar

Anthony D'Amico
Director of Residential Life

Marjorie Chebotariov
Administrative Coordinator of Orchestra and Chamber Music

Jean Morrow
Director of Libraries

The Provost and Dean of the College delegates authority to the Associate Dean of Students and the Associate Dean for Curriculum.

Students are responsible for reading the catalog, understanding their degree programs, and acquainting themselves with the current academic regulations found in the catalog and its supplements. The degree program for each major, described in the catalog, under which the student enters the Conservatory, determines the student's requirements for graduation. In case of course unavailability or irreconcilable scheduling problems, course equivalencies or substitutions will be granted at the discretion of the department chair of the student's major and with the concurrence of the Dean. Academic and other institutional regulations are subject to periodic review and revision. Such revision becomes effective at the time of its announced implementation or with the publication of successive catalogs or their supplements.

A full list and description of Conservatory policies concerning academic regulations and student behavior is found in the Student Handbook. **It is every student's responsibility to read and understand those policies.**

The Conservatory complies with the "Student Right to Know Act" and the "Crime Awareness and Campus Security Act." Please consult the Student Handbook for further information.

Advising

Curricular Advising

The undergraduate and the graduate advisors provide academic counsel for all students enrolled in degree/diploma programs. Students seeking information or counsel on any matter regarding their programs of study should consult their curricular advisor.

Faculty Advising

Students' studio instructors may serve as faculty advisors. In some departments, department chairs or their designates serve in this capacity. Faculty advisors provide advice regarding students' career goals.

Registration

Priority in registration is given to students according to class year. (Tufts/NEC double-degree students may register at any time during NEC's registration periods.) Registration occurs four times a year: in April for the fall semester; in October for the spring semester; and during orientation each semester for new students. Late registration occurs each semester during the first week of school. Late registrants will be charged a late registration fee (see Fees, page 65). Students returning from inactive may register during the regular registration periods or during the first week of school at no extra charge. When students sign their registration form they accept responsibility for all tuition and fees set forth by New England Conservatory of Music.

Should a student decide to go inactive or withdraw from the Conservatory after registering for courses, it is the student's responsibility to notify the Dean, in writing, prior to the first class day of the semester. Failure to provide such notification will result in an obligation to pay a percentage of the tuition and fee charge. (See Tuition, Fees, and Refunds, pages 64-66.)

All students must verify that their registrations accurately reflect their class schedules. Students register for all degree requirements as outlined in the Programs of Study, including

no-credit requirements such as promotionals and recitals. For courses that require an audition or instructor consent, students are required to obtain the instructor's written permission **prior to registering.**

Residency Policy

Undergraduate students are expected to be full-time (a minimum of 12 credit hours per semester; 10 for Diploma students) in each semester of study. Students who feel that they have a compelling reason to pursue part-time study may petition the Dean's Office prior to registration. Students may not complete their degree/diploma requirements in an accelerated fashion such that they would be charged less than the tuition for 8 full-time semesters. Exceptions will be made *only* for transfer students.

International Students

All students whose native language is not English who score below 500 on the TOEFL (Test of English as a Foreign Language) must take Intensive English (LARTS 113T/114T or LARTS 115T/116T). This course is designed to be taken with studio instruction and ensemble, and carries 8 non-degree credits. For details, students should see the Foreign Student Academic Advisor. Additional information can be found in the International Student Handbook which is available in the Dean's Office.

Attendance

It is the responsibility of all students to be aware of the attendance policy in effect in each course, studio, and ensemble.

Conservatory students may be excused from classes for the following reasons: a death in the family, illness (written documentation is required), jury duty.

Outside professional commitments are not considered excusable absences.

The Massachusetts Legislature has enacted and the Governor has signed into law Chapter 375, Acts of 1975, the following addition to Chapter 151C of the General Laws:

Any student in an educational or vocational training institution other than a religious or denominational educational or vocational training institution, who is unable, because of his religious beliefs, to attend classes or to participate in any examination, study, or work requirement on a particular day shall be excused from any such examination or study or work requirement, and shall be provided with an opportunity to make up such examination, study, or work requirement which he may have missed because of such absence on any particular day; provided, however, that such makeup examination or work shall not create an unreasonable burden upon such school. No fees of any kind shall be charged by the institution for making available to the said student such opportunity. No adverse or prejudicial effects shall result to any student because of his availing himself of the provisions of this section.

The Conservatory expects entering students to arrive by the first day of orientation (fall or spring semesters). **Students who arrive after the last day of add/drop and late registration will not be allowed to register.**

The Student Handbook contains additional information on attendance policy.

Credit Loads and Enrollment Status

Enrollment status is determined by the number of credits a student is taking and is defined as full-time, part-time, half-time, and less than half-time. These definitions differ according to a student's degree/diploma program:

	Full-time	Part-time	Half-time	Less than half-time
Bachelor of Music:	12-16	fewer than 12	6	fewer than 6
Diploma in Music:	10-13	fewer than 10	5	fewer than 5

Students registered for less than the minimum full-time load are billed on a per-credit basis for courses, with a separate charge for studio instruction. A change in enrollment status may affect financial aid. Students should therefore consult with the Financial Aid Office if they are considering becoming a part-time student. (See Residency Policy above.)

In some majors in the Bachelor of Music program the curriculum requires more than 16 credits in a semester. In these cases students are not charged for the excess credits.

Student Classification

Enrolled: Students who are admitted into and initially registered for a degree/diploma program are *enrolled*.

Active: Students who are enrolled in a degree/diploma program and who are currently registered are classified as *active*.

No Credit: Students who have completed all credit requirements for the degree/diploma sought and are in the process of completing remaining zero-credit requirements are classified as *no credit*.

Inactive: Students who have indicated in writing their intent to temporarily suspend their studies or who are not currently registered are classified as *inactive*.

Withdrawn: Students who have indicated in writing their intent to discontinue in a degree/diploma program are classified as *withdrawn*. Students who transfer to another school are considered *withdrawn*.

Suspended: Students who, for academic or disciplinary reasons, are removed from their degree/diploma program for one or more semesters are classified as *suspended*.

Dismissed: Students who, for academic or disciplinary reasons, are removed from a degree/diploma program are classified as *dismissed*.

Enrolled active students maintain their active status by registering at the regular registration period (October or April) for the next semester.

Enrolled active students who fail to register during the regular registration period thereby indicate their intention not to return as active students for the next semester ***and thereby also forfeit their financial aid for the next semester.*** These students will be classified as *inactive*.

Enrolled inactive students who intend to return to active status must:
(1) indicate in writing to the Dean's Office their intent to return
(2) either by audition or conference, satisfy the department in which they are majoring that they are prepared to resume studies in their major field
(3) pay outstanding bills and tuition deposit
(4) verify the status of their financial aid file, and
(5) register during a regular registration period (October or April).

Failure to fulfill the obligations above by the regular registration schedule will jeopardize financial aid status and forfeit priority registration.

Enrolled inactive students will remain in the inactive category until they register for the semester in which they plan to resume their studies as active students, or until they withdraw from their degree/diploma program.

A student who withdraws from a degree/diploma program must reapply to the Office of Admission to return to NEC.

Should a student decide to go inactive or withdraw from the Conservatory after registering for courses, it is the student's responsibility to notify the Dean, in writing, prior to the first class day of the semester. Failure to provide such notification will result in an obligation to pay a percentage of the tuition and fees (see pages 64-65).

Inactive/Withdraw Policy

(1) If a student goes inactive or withdraws from school at any time during a semester, grades of "W" will be recorded on the transcript for all registered courses for that semester and no credit will be granted.

(2) If a student goes inactive or is assigned inactive status due to medical reasons, only after 12 weeks into the semester may he/she request grades or incompletes in all classes and studio. The decision to grant grades or incompletes is at the discretion of the instructors. In exceptional cases the grade "Incomplete" may be overruled by the Dean, in which case a "W" will be assigned. Otherwise, a "W" will be recorded on the transcript for each course.

(3) If, in any of the above situations, a student chooses and is granted an Incomplete in a class, the designation "INC" will remain on the transcript. Incompletes must be made up by the end of the first two weeks of the semester in which the student returns to active status at the Conservatory. If the Incomplete deadline is not met, a grade of "F" will be assigned.

(4) Students returning to the Conservatory from inactive status must apply directly to the Dean's Office in writing. No reapplication through the Office of Admission is necessary. All grades previously earned in a degree program will be retained, pending review of the student's record.

(5) Students wishing to return to the Conservatory from withdrawn status must reapply through the Office of Admission. The student's previous academic record will be reviewed, after which all or some previously earned course credits and grades will be retained at the discretion of the Dean. The student may be asked to meet with the Dean as part of the readmission process.

Suspension/Dismissal Policy

(1) If a student is suspended or dismissed from New England Conservatory at any time during a semester due to disciplinary reasons, grades of "W" will be recorded on the transcript for all registered courses for that semester.

(2) If a student wishes to return to the Conservatory after having been suspended from a degree/diploma program, a written request should be sent to the Dean's Office. The Academic Probation Committee will review the student's record and, along with the department chair, will consider the student's readmission.

(3) If a student wishes to return to the Conservatory after having been dismissed from a degree/diploma program, the student must reapply through the Office of Admission. In addition, a written request should be sent to the Dean's Office. The student will be required to meet with the Dean and the department chair *before* application for readmission will be considered.

(4) If a suspended or dismissed student is readmitted to the Conservatory, previously earned NEC course credits will be applied toward the degree/diploma only after careful review by the academic advisor and appropriate faculty. Undergraduate theory credits will be applied only after re-testing. Previously earned studio credit will be granted based on the studio level determined by the readmission audition.

Student Class Year

The class year of students is determined by a combination of the number of credits earned and the most recent promotional passed:

Program	Credits	Promotional passed*
Bachelor of Music		
U1	0 - 27	N/A
U2	28 - 57	1st to 2nd year
U3	58 - 87	2nd to 3rd year
U4	88+	3rd to 4th year
NEC/Tufts Degree		
T1	N/A	N/A
T2	N/A	Ist to 2nd year
T3	N/A	2nd to 3rd year
T4	N/A	3rd to 4th year
T5	N/A	N/A
Diploma in Music		
D1	0 - 23	N/A
D2	24 - 47	1st to 2nd year
D3	48+	2nd to 3rd year

* Not all majors require a promotional each year, but some may require another type of evaluation. See individual Programs of Study.

Advancing from one year to the next in a degree/diploma program includes passing a promotional evaluation for most majors (see page 9).

Add/Drop

Courses may be added or dropped during the add/drop period (see Academic Calendar). Dropped courses will not appear on the student's record. Students must obtain their advisor's approval to add or drop ensemble and studio instruction. Diploma students and students on Academic Probation must see their advisor to add or drop a course.

After the add/drop period, students must withdraw from courses; a grade of "W" will appear on the transcript. Students may not withdraw from courses during the final two weeks of classes (see the Academic Calendar for the last day each semester to withdraw from courses). Students may not drop or withdraw from a promotional (see Promotionals and Graduation Recitals, page 9).

NEC/Tufts double-degree students are allowed to drop classes at NEC up to six days after classes have begun at Tufts. Since Tufts classes usually begin later than NEC classes students will be allowed to drop classes at NEC after the NEC add/drop deadline. **This policy applies only to dropping classes. Adding classes at NEC must be done either after registration at Tufts (see joint double-degree policy statement available in the Dean's Office) or within NEC's add/drop period at the beginning of each semester.**

Transfer Credit

The Dean's Office reserves the right to award transfer credit. Students will most likely lose credit when transferring from another school to NEC. The admission audition determines the student's particular studio level. However, an evaluation of the complete transcript and the placement exam results, along with the audition, determines the student's precise class level.

Transfer Students

Academic credit earned at other accredited institutions prior to enrollment at New England Conservatory of Music is transferred to New England Conservatory degree programs as follows:

Studio Instruction is granted only to substantiate admission audition placement in students' major performance areas.

Ensemble is granted only to correlate with students' studio status. For example, transfers at the sophomore studio level are granted a maximum of two ensemble credits (i.e., one ensemble credit per semester).

Chamber Music requirements must be fulfilled at NEC by all performance majors except those violin, viola, and cello majors entering at the junior studio level, who will be granted a maximum of two credits.

Music Theory credit with a grade of C or better is transferred only after NEC placement testing which must be completed prior to beginning music theory courses at NEC. If no credit in music theory has been earned at other institutions, credit for courses from which a student is exempted by examination must be earned in higher level theory course offerings at NEC.

Music History credit with a grade of C or better is transferred routinely, provided that the historical content and scope of work so credited is comparable with similar courses at NEC.

Liberal Arts credit with a grade of C or better is transferred routinely. However, it may not be used to fulfill NEC's core course requirement without approval from the department chair and the Dean.

Elective Credit courses completed with a grade of C or better at other accredited institutions prior to enrollment at NEC and not otherwise transferred to the student's degree program may be transferred as elective credit to NEC degree programs.

The amount of transfer credit awarded is determined by the end of a student's first semester at NEC and agreed upon in writing by the student requesting transfer credit. A student may transfer no more than one half of the total number of credits needed to earn a bachelor's degree. Transcripts must be received no later than August 15.

Students accepted to the Diploma Program should petition through the Dean's Office for transfer credit.

Enrolled NEC Students

After the time of matriculation, all bachelor's degree students* may transfer a maximum of 16 credits in the following ways :

For English-speaking students:
(1) All bachelor's degree students may transfer up to four credits earned in courses that do not duplicate courses offered at NEC. In most cases, these credits should be earned as general electives and approval must be granted in advance by the Undergraduate Advisor. If these credits are to apply to departmental elective requirements the appropriate department chair must give approval in advance, after consultation with the Undergraduate Advisor.

(2) All bachelor's degree students who fail or withdraw from NEC courses may substitute credit from similar courses taken elsewhere to a maximum of 12 substituted credits, subject to the following conditions: All departmental requirements, including prerequisites and departmental examinations, remain in effect; credits transferred as general elective credits must be approved in advance by the Undergraduate Advisor; credits transferred for departmental requirements must be approved in advance by the appropriate department chair, after consultation with the Undergraduate Advisor. In addition to these 12 substituted credits, students may transfer a maximum of four credits earned elsewhere.

For students required to take Intensive English:
Students required to take Intensive English for one semester may transfer up to eight credits; students required to take Intensive English for two or more semesters may transfer a maximum of 16 credits. General elective credit will be approved by the Undergraduate Advisor. Students proposing to substitute credit for departmental requirements first must have the Undergraduate Advisor's approval; approval must then be granted by the appropriate department chair before the credits are earned. Students who take only one semester of Intensive English may transfer 8 credits for the first semester of Intensive English and up to 8 additional credits according to numbers 1 and 2 above.

***Transfer* students may transfer a maximum of 60 credits toward their bachelor's degree program. For example, if before the time of matriculation a student transferred 50 credits toward his or her degree program, he or she would be allowed to transfer up to ten credits after matriculation according to the above policy.**

Transfer credits are added to the total credits, but the grades for these credits are not averaged into the CGPA.

Credit by Examination

Advanced Placement Program (APP)

Students will receive credit for APP toward the bachelor's degree provided they do not take courses which cover the same material as that covered by the APP exams. The total number of credits that can be transferred from APP is 4. Credit for APP exams must be transferred by the end of a student's freshman year at NEC. New England Conservatory of Music accepts APP scores of 3 or better in general studies and appropriate elective courses.

College Level Examination Program (CLEP)

With prior approval from the Undergraduate Advisor students may transfer 4 credits earned through the CLEP exams. They also may transfer with approval up to 12 credits earned through the CLEP exams if they have fallen behind in their degree program (see Transfer Credit, page 6).

Acceptable CLEP scores vary; the number of credits granted is determined on a case by case basis.

Additional information regarding APP and CLEP is available in the Dean's Office.

Auditing

Only matriculated students may audit a class. The student must obtain the instructor's signature and pay an audit fee in addition to the tuition fee. A record of the audited course will appear on the transcript with the notation AUD. Credit will not be granted retroactively for a course in which a student has been registered as an auditor.

Special Students

Special students are non-matriculated students taking courses for credit (they may not audit courses). Application takes place at the beginning of the fall and spring semesters. Special students are accepted into classes only as space permits and with the permission of the instructor. No degree or diploma award may be conferred on special students. Special students registered for studio in the String department are required to participate in ensemble. **For information and application contact the Registrar's Office.**

Grading System

Studio instruction, coursework:

Grade	Quality Points
A	4.0
A-	3.7
B+	3.3
B	3.0
B-	2.7
C+	2.3
C	2.0
C-	1.7
D	1.0
F	0
W	0
INC	0

Ensemble, chamber music, promotional evaluation:

P	Pass	0
U	Unsatisfactory	0
W	Withdrawal	0
IP	In Progress	0

Recital:

P	Pass	0
U	Unsatisfactory	0

For the recital, only the grade of P (Pass) is recorded on the transcript. The grade of IP (In Progress) remains permanently on the transcript only for promotionals.

Course Credit

Generally, one semester credit equals 15 hours of class instruction per semester. Exceptions to this equivalency occur in studio instruction and ensemble.

Grade Point Averages

A grade point average (GPA) is calculated for each student at the end of each semester. A GPA is computed by first multiplying the credits for each course by the quality points for the grade received in that course. The sum of these products is then divided by the total number of credits attempted in the semester. Credits for courses in which a grade of P, INC, IP, or U is given are not used in the GPA computation. When an INC is replaced by a letter grade, the GPA is recalculated.

A cumulative grade point average (CGPA) is the sum of all quality points divided by the sum of all averaging credits. Transfer credits are not included in the CGPA. NEC summer school grades which are applied to a degree program are computed the same as semester grades.

The designation ND (Non-Degree) after a grade signifies that the grade and the credit received does not apply toward the degree/diploma being sought at the Conservatory.

Grade Changes

A grade may be changed only to correct an error in calculation or recording. All grade changes must be approved by the Dean. Petitions for grade changes must be submitted by the instructor to the Dean's Office in writing no later than the end of the semester following the semester in which the course was taken.

Repeated Courses

Academic credit for a degree requirement may not be earned twice for the same course. Only the highest grade in repeated courses is computed into the grade point average. However, all attempts are recorded and all grades remain on the transcript. Retaking a course in which an F has been received (and therefore no credit has been earned) is not considered "repeating" the course. The course must be taken again to earn required credit, but the original F is calculated into the grade point average and remains on the transcript.

Incomplete Policy

Incompletes will be granted only to those students who are unable to complete course requirements as the result of illness (a doctor's note will be required) or death in the family. A grade of Incomplete will be assigned only with the approval of the Dean's Office. All incomplete courses must be completed

no later than two weeks after the beginning of the next semester of attendance. Otherwise, a failing grade will be recorded. Time limit exceptions are made for Incompletes in Studio Instruction. A grade of INC remains on the transcript permanently, along with the changed grade.

Academic Standing

Dean's List

Students in the Bachelor of Music program who complete a full-time load with a semester grade point average of 3.700 or better, no grade less than B or P and no grade of INC or IP, are named to the Dean's List. They are eligible to take one or two credits beyond their maximum full-time load without incurring extra tuition in the semester immediately following that in which they were placed on the Dean's List. Students so qualified must petition for a tuition waiver through the Dean's Office. Students who earn credits under Dean's List tuition waivers are subject to NEC's Residency Policy.

Academic Probation

Academic Probation is a procedure by which students are warned of deficiencies in their progress toward completion of degree/diploma requirements.

Students who are placed on Academic Probation as the result of one semester's unsatisfactory academic performance must return to satisfactory standing by the end of the succeeding semester at NEC. (Although grades earned in NEC Summer School are calculated into the CGPA, work done in Summer School will not remove a student from Academic Probation. If a student is placed on Academic Probation in the spring semester, he/she may not be removed from probation until the end of the fall semester.) Failure to maintain good academic standing for two consecutive semesters will result in the loss of all financial aid the next semester at the Conservatory.

Any of the following conditions will result in academic probation:
(1) a cumulative grade point average lower than 2.000
(2) two or more grades of F
(3) a failing grade in a promotional
(4) a failing grade in Intensive English

Students will be subject to suspension from NEC for one or more semesters, or may be subject to dismissal from NEC if:
(1) they are placed on Academic Probation for two consecutive semesters, or
(2) they fail two consecutive promotional evaluations within two years.

If students are allowed to return to NEC after suspension and fail to maintain satisfactory academic performance, they are subject to dismissal from their degree/diploma program.

The case of every student subject to suspension or dismissal on the basis of the policy stated above will be reviewed by the Academic Probation Committee which will make a recommendation to the Dean. The Dean's decision is final in all cases.

Notations of Academic Probation, Suspension, and Dismissal are permanently recorded on the transcript.

Academic Dishonesty

All students have an obligation to behave honorably and to respect ethical standards in carrying out their academic assignments. Cases of academic dishonesty, such as cheating or plagiarism, will be reviewed by the Dean. The student may be subject to Disciplinary Probation and/or possible suspension or dismissal.

Disciplinary Probation

Students whose behavior is considered detrimental to the well-being of other students or whose conduct is inconsistent with the expectations of NEC may be placed on disciplinary probation by the Disciplinary Probation Committee. Serious or repeated offenses may be cause for a student's immediate suspension or dismissal.

Students who are placed on Disciplinary Probation during a semester may be retroactively denied all institutional aid for that semester, and are ineligible for institutional aid the following semester. Pending a review by the Disciplinary Probation Committee, recommendations will be made to the Financial Aid Office.

Graduation Requirements

The Conservatory reserves the option to withhold the diploma if the following requirements are not met in full. All candidates for graduation must:
(1) complete all prescribed degree requirements, including required courses, promotionals, recital(s), graduate comprehensive examinations, theses or final projects, language requirements, other zero-credit requirements that pertain to the student's major, and courses transferred from other schools
(2) achieve a cumulative grade point average of at least 2.000
(3) finish Incompletes and fulfill non-promotional IPs at least one month prior to graduation
(4) see advisor for a graduation review and fill out an intent-to-graduate form by the intent-to-graduate deadline (see Academic Calendar)
(5) meet all obligations, including the return of books, instruments and music to their respective libraries
(6) pay *all* outstanding fees, tuition, and fines
(7) complete an exit interview with the Financial Aid Office
(8) pay any delinquent emergency loans.

Students must complete at least the requirements stated in numbers 1-4 to participate in the Commencement ceremonies. However, until all requirements and obligations stated in numbers 1-8 are met, diplomas and transcripts will be withheld. If students have any questions about their degree requirements they are expected to consult with their academic advisor.

Note: Students on Academic or Disciplinary Probation are ineligible to graduate until the terms of the probation are satisfactorily fulfilled.

Academic Records

Transcripts will be released only after the student's written request. NEC recognizes the student's right to examine educational records and control access by others in accordance with the Family Educational Rights and Privacy Act, passed by the United States Congress in 1974. A copy of New England Conservatory's FERPA policy may be obtained from the Registrar's Office.

Transcripts are of two kinds:
Official: bearing the college seal and official signature of the Registrar. Transcripts are sent directly to designated institutions. If issued to the student, transcripts are enclosed in a sealed envelope and are deemed invalid if the seal is broken.

Unofficial: bearing the notation *Unofficial Transcript—not valid for transfer*, and issued to students for their own use.

The first copy, official or unofficial, is free of charge. Refer to Fees (page 65) for charge for subsequent copies. All requests must be signed, dated, and addressed to the Registrar's Office.

Transcripts will be withheld if a student owes money to New England Conservatory.

Promotionals and Graduation Recitals

A promotional is a yearly evaluation in the student's major area of study. Students perform for their department faculty, or in the case of composition majors, present their work for review. Students must take and pass a promotional after every two semesters of studio instruction (in May or December). Failing a promotional results in academic probation (see page 8).

Students may not drop or withdraw from a promotional without the written approval of the department chair and the Dean. However, students may petition the Dean's Office to have their promotionals deferred. Deferrals will be granted only under exceptional circumstances, and for only one semester. Students who wish to defer a promotional must obtain a Promotional Deferral form from the Dean's Office. This form must be approved prior to the scheduled promotional date. Deferred promotionals are recorded permanently on the transcript with a grade of IP (In Progress).

Students who fail or defer a promotional must pass that promotional level within two semesters, or be subject to dismissal. It shall remain at each department's discretion to schedule the promotional within this time period.

Graduation recitals must be given no later than the Sunday before Commencement. Students who wish to do their graduation recitals off campus must obtain written approval from their department chair and the Dean. Some departments may require a tape of the recital to be forwarded to the department chair.

Beyond-Degree Studio

Students who have completed their studio requirement, but who still are enrolled in a degree/diploma program, may register for *Beyond-Degree Studio* (charged at 60% of the current studio rate). A grade is earned and will appear on the transcript, but no credit is granted. (See page 64.) **String majors registered for *Beyond-Degree Studio* are required to participate in ensemble. However, if the ensemble requirement has been fulfilled, students may take ensemble for zero credit.**

Independent Study

Appropriately qualified juniors and seniors with a minimum CGPA of 3.000 may pursue an independent study with the approval of the department chair and the Dean. The independent study is an opportunity for the student to explore an area of special interest; however, the chosen topic may not duplicate the content of any course currently offered at NEC, including studio instruction and chamber music. Independent study credit may only be applied toward the fulfillment of liberal arts and elective credit requirements. Exceptions must be approved by the department chair and the Dean.

A student may not earn more than 3 credits for an independent study, and may not earn more than a total of 6 credits in independent studies toward the Bachelor of Music degree.

Permission to do an independent study will be granted after one semester of enrollment, once a cumulative grade point average has been calculated. Students should submit their independent study proposal prior to the semester in which it is to be taken. The student must arrange with a faculty member to oversee the independent study. The student and faculty member are expected to meet three times during the semester.

Students in the undergraduate diploma program may request an independent study only in music related subjects.

Independent studies are not permitted in the Music History and Music Education departments.

Cross-Registration

Courses at Northeastern University, Simmons College, and Tufts University

Students at NEC may select courses at Northeastern University, Simmons College, and Tufts University which may be applied toward their respective degree programs. Generally, students may cross-register in no more than two NEC semesters, and may elect only those courses that do not duplicate courses offered at NEC. This opportunity does not apply to summer programs at these schools. When selecting courses at Simmons and Tufts, students must first receive permission from NEC's Dean, then from the Dean of the second institution. When selecting courses at Northeastern University students must first receive permission from NEC's Dean, and then from the chairperson of the Department of Music at Northeastern.

Double Major

Enrolled undergraduates who are appropriately qualified Bachelor of Music candidates may apply for double major status. The double major combines a performance major with one of the following: Music Education, Music History, Theoretical Studies. The double major is normally extended over five full-time years and is approved and designed in consultation with the appropriate department chairs and the Dean. Music Education majors may apply for double major status only at the end of the sophomore year. The double major in Music Education and Performance requires a minimum of 160 credits.

A double major in two performance areas is unusual. Should permission be granted, additional tuition will be charged.

NEC/Tufts University Five-Year Double-Degree Program

Students who wish to combine studies in liberal arts and musical disciplines may choose the New England Conservatory-Tufts University Double-Degree Program. Students earn a Bachelor of Arts or Bachelor of Science degree from Tufts, and a Bachelor of Music degree from New England Conservatory. Tufts offers students in this combined program the opportunity to major in any area except degree programs in engineering, occupational therapy, and mental health.

As stipulated by Tufts, students must fulfill all degree requirements, including foundation and distribution requirements as well as concentration recommendations. Requirements for the Bachelor of Music degree include all music-related course work as outlined in the individual program of study. Individual program schedules are flexible and are designed in consultation with the academic advisor at each institution.

If a student wishes to discontinue his or her participation in the five-year program, he or she may complete studies at either institution.

Students should follow instructions for, and complete entirely, the applications for admission to both NEC and Tufts University. Application fees must be paid to both institutions. Complete information on application procedures is available at the NEC Office of Admission.

The Conservatory strongly recommends that freshmen in the double-degree program reside in housing at Tufts University, which is located in Medford, MA, just outside of Boston. Further information on dormitories, board charges, and Tufts student life is contained in the Tufts University Bulletin.

Tuition and fees for the double-degree program are paid to Tufts, and awards of financial assistance and/or scholarships are made by Tufts.

Entering students who receive Tufts scholarship aid may expect renewal for two more years provided need continues and academic progress is satisfactory. Application for aid is necessary each year. In the last two years, application for scholarship aid must be made to NEC. Its awards may be less than those previously received from Tufts. Tufts will make every effort, however, to meet each student's need as estimated by Tufts through federal scholarships, loans, and employment funds to supplement the scholarship award of the Conservatory.

Students transferring from other institutions normally are not accepted into this program. Students already enrolled at either of the participating schools, however, may seek admission to the program by applying to the other institution. If they are not already receiving financial aid from Tufts, they are eligible to apply for aid after one year.

Students must complete the requirements for their degrees at both institutions before either degree is conferred.

UNDERGRADUATE PROGRAMS OF STUDY

Bachelor of Music

The undergraduate curriculum is designed to provide extensive training in the student's major, comprehensive instruction in music theory and music history, and a broad introduction to liberal arts disciplines.

Degree programs may be pursued in the following majors:

Bassoon
Clarinet
Contemporary Improvisation*
Composition
Double Bass
Euphonium
Flute
Guitar
Harp
Historical Performance
Horn
Jazz Studies*
  Jazz Composition Concentration
  Jazz Performance Concentration
Music Education
  Instrumental Concentration
  Vocal Concentration
Music History
Oboe
Organ
Percussion
Piano
Saxophone
Theoretical Studies
Trombone
Trumpet
Tuba
Viola
Violin
Violoncello
Vocal Performance

**The Department of Improvisation includes the Contemporary Improvisation and Jazz Studies majors. Freshmen may enter the Department of Improvisation without having declared a major, but are expected to declare a major at the end of the freshman year.*

Brass — *Credit Distribution*

Trumpet, Horn, Trombone, Euphonium, Tuba

Studio Instruction in the Major (PRCBR 100)	32
Brass PRCBR 341T-342T (junior or senior year)	2
Music Theory THYU 101-102 (6 credits) THYU 107 (2 credits) THYU 201-202 or 205-206 (6 credits) THYU 207-208 (6 credits) THYU 300-level (6 credits; includes a 20th-century topic)	26
Music History MHST 111, 112, 211, 212 (8 credits) (should be taken in sequence) Undergraduate Music History electives (4 credits)	12
Liberal Arts LARTS 111, 121, 218-221-222 (10 credits) Liberal Arts Electives (14 credits)	24
Interdisciplinary Studies INT 333-334 Career Skills (junior year)	2
Ensemble (ORCH 110)	8
Chamber Music (CHM 120)	2
Electives	12
Total credits	120

Additional Requirements
(1) Participation in Trombone Choir is required of all Trombone majors. Trombone Choir may be used to fulfill the Chamber Music requirement.
(2) Promotional Evaluation in major instrument each year (PRCBR 195, 295, 395).
(3) Pre-recital passed.
(4) Recital in senior year (PRCBR 499).

Composition — *Credit Distribution*

Studio Instruction in Composition (CMP 100)	32
Composition Freshmen: CMP 131 Sophomores: CMP 411T-412T* Juniors: CMP 453T-454T and THYG 515-516 Seniors: CMP 443T-444T	20
Music Theory THYU 101-102 (6 credits) THYU 107 (2 credits) THYU 201-202 or 205-206 (6 credits) THYU 207-208 (6 credits) THYU 300-level (6 credits; includes a 20th-century topic)	26
Music History MHST 111, 112, 211, 212 (8 credits) (should be taken in sequence) Undergraduate Music History electives (4 credits)	12
Liberal Arts LARTS 111, 121, 218-221-222 (10 credits) Liberal Arts Electives (14 credits)	24
Interdisciplinary Studies INT 333-334 Career Skills (junior year)	2
Ensemble (CHOR 110)	4
Class Instruction Instrumental/vocal from: ME 121, 132, 141-2, 151-2, 161-2, 241-2, 251-2, 261-2; PNO 130; VC 161-2, 261-2	2
Total credits	122

*For CMP 411T, the prerequisite of THYU 207-208 is waived for sophomore Composition majors.

Additional Requirements
(1) Promotional evaluation each year (CMP 195, 295, 395).
(2) If the junior promotional is not passed, a further review of the student's work will be required during the senior year (CMP 490).
(3) Chamber Music is not required, although participation as conductor, coach, performer, or observer is recommended.

Contemporary Improvisation — *Credit Distribution*

Studio Instruction in Contemporary Improvisation (IMPRV 100; or assigned by department)	32
Improvisation IMPRV 181-182, 283T-284T, 385T-386T	12
Music Theory THYU 101, 102 (6 credits) THYU 107 (2 credits) THYU 201, 202 or 205, 206 (6 credits) THYU 207-208 (6 credits)	20
Music History MHST 111, 112, 211, 212 (8 credits) (should be taken in sequence) Undergraduate Music History electives (4 credits)	12
Liberal Arts LARTS 111, 218-221-222 (8 credits) Liberal Arts Electives (16 credits)	24
Interdisciplinary Studies INT 333-334 Career Skills (junior year)	2
Ensemble (IMPRV 110)	8
Electives	10
Total Credits	120

Additional Requirements
(1) Promotional Evaluation in major instrument each year (IMPRV 195, 295, 395). The student will submit a tape of two pieces and a detailed paper outlining the year's progress and plans for the future.
(2) Recital in senior year (IMPRV 499).

Double Bass — *Credit Distribution*

Studio Instruction in the Major (STR 100)	32
Strings STR 130T (two semesters)	2
Music Theory THYU 101-102 (6 credits) THYU 107 (2 credits) THYU 201-202 or 205-206 (6 credits) THYU 207-208 (6 credits) THYU 300-level (6 credits; includes a 20th-century topic)	26
Music History MHST 111, 112, 211, 212 (8 credits) (should be taken in sequence) Undergraduate Music History electives (4 credits)	12
Liberal Arts LARTS 111, 121, 218-221-222 (10 credits) Liberal Arts Electives (14 credits)	24
Interdisciplinary Studies INT 333-334 Career Skills (junior year)	2
Ensemble (ORCH 110)*	8
Electives	14
Total credits	120

*Part-time students registered for studio or *Beyond-Degree Studio* (see page 9) are required to participate in ensemble.

Additional Requirements
(1) Promotional Evaluation each year (STR 195, 295, 395).
(2) Recital in senior year (STR 499).

Guitar — *Credit Distribution*

Studio Instruction in the Major (STR 100)	32
Strings STR 283T-284T (sophomore year) STR 383T-384T (junior year)	4
Music Theory THYU 101-102 (6 credits) THYU 107 (2 credits) THYU 201-202 or 205-206 (6 credits) THYU 207-208 (6 credits) THYU 300-level (6 credits; includes a 20th-century topic)	26
Music History MHST 111, 112, 211, 212 (8 credits) (should be taken in sequence) Undergraduate Music History electives (4 credits)	12
Liberal Arts LARTS 111, 121, 218-221-222 (10 credits) Liberal Arts Electives (14 credits)	24
Interdisciplinary Studies INT 333-334 Career Skills (junior year)	2
Ensemble*	6
Chamber Music**	4
Electives	10
Total credits	120

*Four semesters Vocal Ensemble (CHOR 110) and two semesters of Guitar Ensemble (STR 110).
**May be fulfilled by either CHM 120 or STR 140T, by advisement.

Additional Requirements
(1) Promotional Evaluation each year (STR 195, 295, 395).
(2) Recital in senior year (STR 499).

Harp — *Credit Distribution*

Studio Instruction in the Major (WW 100)	32
Music Theory THYU 101-102 (6 credits) THYU 107 (2 credits) THYU 201-202 or 205-206 (6 credits) THYU 207-208 (6 credits) THYU 300-level (6 credits; includes a 20th-century topic)	26
Music History MHST 111, 112, 211, 212 (8 credits) (should be taken in sequence) Undergraduate Music History electives (4 credits)	12
Liberal Arts LARTS 111, 121, 218-221-222 (10 credits) Liberal Arts Electives (14 credits)	24
Interdisciplinary Studies INT 333-334 Career Skills (junior year)	2
Ensemble (ORCH 110)	8
Chamber Music (CHM 120)	2
Electives	14
Total credits	120

Additional Requirements
(1) Promotional Evaluation each year (WW 195, 295, 395).
(2) Pre-recital must be passed two weeks before the senior recital may be given.
(3) Recital in senior year (WW 499).

Historical Performance — *Credit Distribution*

Studio Instruction in the Major (HP 100)	32
Music Theory THYU 101-102 (6 credits) THYU 107 (2 credits) THYU 201-202 or 205-206 (6 credits) THYU 207-208 (6 credits) THYU 300-level (6 credits; includes a 20th-century topic)	26

Music History 12
MHST 111, 112, 211, 212 (8 credits)
(should be taken in sequence)
Undergraduate Music History electives (4 credits)

Liberal Arts 24
LARTS 111, 121, 218-211-222 (10 credits)
Liberal Arts Electives (14 credits)

Interdisciplinary Studies 2
INT 333-334 Career Skills (junior year)

Historical Performance Ensemble (HP 110) 8

Electives 16

Total credits 120

Additional Requirements
(1) Promotional Evaluation in major instrument each year (HP 195, 295, 395).
(2) Recital in senior year (HP 499).

Jazz Studies — *Credit Distribution*

Studio Instruction in the Major 32
(IMPRV 100 or as assigned by department)

Improvisation* 16
IMPRV 181-182, 283T or 483T, 368, 378, 455T, 473T-474T

Music Theory 20
THYU 101-102 (6 credits)
THYU 107 (2 credits)
THYU 201-202 or 205-206 (6 credits)
THYU 207-208 (6 credits)

Music History 12
MHST 111, 112, 211, 212 (8 credits)
(should be taken in sequence)
MHST 117 and 408 or 438 (4 credits)

Liberal Arts 24
LARTS 111, 218-221-222 (8 credits)
Liberal Arts Electives (16 credits)

Interdisciplinary Studies 2
INT 333-334 Career Skills (junior year)

Ensemble** (IMPRV 110) 8

Electives 6

Total Credits 120
*Level in jazz theory and ear training determined by placement exam. Students with deficient backgrounds are required to take IMPRV 263-264.
**Ensemble participation is not required of Jazz Composition majors. However, credits not earned in ensemble must be earned in electives.

Additional Requirements
(1) Promotional Evaluation each year for performance majors (IMPRV 195, 295, 395). Promotional Evaluation in sophomore and senior years for Jazz Composition majors (IMPRV 297, 497).
(2) A written exam is included as part of the promotional at the end of the junior year.
(3) Recital in senior year for performance majors (IMPRV 499).

Music Education — *Credit Distribution*

Music Education 29
ME 103-104, 180 (four semesters), 221-222
332, 461-462, 421T (11 credits)
2 credits required, 4 credits recommended from 305-306
3 credits by advisement from 331, 333
4 credits by advisement from: ME 121, 132, 141-142, 151-152, 161-162, 241-242, 251-252, 261-262
2 credits by advisement from
ME 413, 417
4 credits by advisement from
PNO 130; VC 161-162, 261-262
ME 463 or 466 by advisement (3-6 credits)

Conducting 2
2 credits required, 4 credits recommended by advisement from CHOR 437T-438T, ORCH 465T-466T, WNDEN 487T-488T

Music Theory 26
THYU 101-102 (6 credits)
THYU 107 (2 credits)
THYU 201-202 or 205-206 (6 credits)
THYU 207-208 (6 credits)
THYU 300-level (6 credits; includes a 20th-century topic)

Music History 12
MHST 111, 112, 211, 212 (should be taken in sequence)
117, 441

Liberal Arts 24
LARTS 111, 121, 218-221-222 (10 credits)
LARTS 356, 358 (4 credits)
Liberal Arts Electives (10 credits)*
(includes one course relating music to other arts, by advisement)

Studio Instruction 32
Instrumental/vocal

Ensemble 7
(ORCH 110 or CHOR 110 or as assigned; must include one semester of chorus)

Total credits 132
*Vocal majors must fulfill Liberal Arts electives by taking one year of Italian (freshman year, LARTS 187-188) and one year of either German or French (LARTS 181-182 or LARTS 185-186). Vocal majors must fulfill 28 credits in Liberal Arts.

Additional Requirements
(1) Sophomore evaluation (ME 293).
(2) Senior evaluation (ME 493).
(3) Piano Proficiency examination.
(4) Promotional Evaluation in major instrument each year.
(5) Students must present one recital through the studio department in the senior year, or two half recitals: one in the junior year, and one in the senior year (ME 397, 497).
(6) A student must have senior standing in all required courses and studio instruction in order to practice teach.
(7) Vocal majors are required to take Diction for Singers (VC 363T-364T), preferably in their junior year.
(8) Percussion majors may substitute Drum Set Class (PRCBR 325-326) for one credit of minor instrument study.
(9) Students may take a proficiency exam in lieu of any or all minor instrument course(s) thereby freeing credits for electives.
(10) Students must meet all requirements described in the publication *Regulations for the Certification of Educational Personnel* published by the Massachusetts Board of Education.

Music History — *Credit Distribution*

Each semester before they register, students should consult with the department chair about their program for the major.

Music History and Music Theory 58
Music History
MHST 111, 112, 211, 212 (8 credits)
(must be taken in sequence)
8-12 credits from:
Undergraduate Music History electives

Music Theory
THYU 101-102 (6 credits)
THYU 107 (2 credits)
THYU 201-202 or 205-206 (6 credits)
THYU 207-208 (6 credits)
THYU 300-level (6 credits; includes a 20th-century topic)

Upper Level Music History and Music Theory Courses
MHST 535-536 (4 credits)*
(Prerequisite: Undergraduate History courses and Core Theory curriculum.)

8-12 credits from:
MHST 501, 505, 506, 511, 512, 531, 532, 533, 534, 543, 544, 545, 546, 551, 552;
MHST 502, 521, 522, 524, 527 (these five courses require consent of the department chair). (See graduate catalog section for course descriptions);
IMPRV 461T, 477T (for emphasis in Ethnomusicology)**
THYU 411T-412T, 413T-414T, 417T-418T

Liberal Arts 30
LARTS 111, 121, 218-221-222 (10 credits)
Languages: 2 semesters of German and 2 semesters of French or Italian. (14 credits)
Liberal Arts Elective (6 credits)

Interdisciplinary Studies 2
INT 333-334 Career Skills (junior year)

Studio Instruction 16
Instrumental/vocal***

Ensemble (CHOR 110) 6

Electives 8

Total credits 120

*Prerequisite or co-requisite for enrollment in any upper level courses in musicology. To be taken in the junior or senior year.
**Students interested in an emphasis in Ethnomusicology may substitute courses in the Improvisation Department or other appropriate courses for the language course requirement with consent of the department chair.
***The 16 credits in studio instruction are to be spread equally over the 8 semesters of the undergraduate degree program. A change of instrument in the course of the program is possible, with the consent of the department.

Additional Requirements
A portfolio of papers written and submitted during the course of the student's work at NEC must be presented to the department for review before graduation (MHST 497).

Organ — *Credit Distribution*

Studio Instruction in the Major 32
(ORG 100)

Organ 6
ORG 413T-414T (junior year) (2 credits)
4 credits from:
ORG 521, 527-528, 541, 542, 543-544, 571, 572
(See Graduate Course Offerings for descriptions of the above courses, page 57.)

Music Theory 26
THYU 101-102 (6 credits)
THYU 107 (2 credits)
THYU 201-202 or 205-206 (6 credits)
THYU 207-208 (6 credits)
THYU 300-level (6 credits; includes a 20th-century topic)

Music History 12
MHST 111, 112, 211, 212 (8 credits)
(should be taken in sequence)
Undergraduate Music History electives (4 credits)

Liberal Arts 24
LARTS 111, 121, 218-221-222 (10 credits)
Liberal Arts Electives (14 credits)

Interdisciplinary Studies 2
INT 333-334 Career Skills (junior year)

Ensemble (CHOR 110) 4

Electives 14

Total credits 120

Additional Requirements
(1) Promotional Evaluation each year (ORG 195, 295, 395).
(2) Short recital in junior year (ORG 397).
(3) Full recital in senior year (ORG 499).

Percussion — *Credit Distribution*

Studio Instruction in the Major 32
(PRCBR 100)

Percussion 6
PRCBR 325T-326T
PRCBR 130T (four semesters)*

Music Theory 26
THYU 101-102 (6 credits)
THYU 107 (2 credits)
THYU 201-202 or 205-206 (6 credits)
THYU 207-208 (6 credits)
THYU 300-level (6 credits; includes a 20th-century topic)

Music History 12
MHST 111, 112, 211, 212 (8 credits)
(should be taken in sequence)
Undergraduate Music History electives (4 credits)

Liberal Arts 24
LARTS 111, 121, 218-221-222 (10 credits)
Liberal Arts Electives (14 credits)

Interdisciplinary Studies 2
INT 333-334 Career Skills (junior year)

Ensemble (ORCH 110) 8

Electives 10

Total credits 120
*Recommended for the freshman and sophomore years.

Additional Requirements
(1) Promotional Evaluation in major instrument each year (PRCBR 195, 295, 395).
(2) Pre-recital passed.
(3) Recital in senior year (PRCBR 499).

Piano — *Credit Distribution*

Studio Instruction in the Major 32
(PNO 100)

Piano 5
PNO 347T-348T (3 credits) sophomore, junior or senior year
PNO 451T (2 credits)

Music Theory 26
THYU 101-102 (6 credits)
THYU 107 (2 credits)
THYU 201-202 or 205-206 (6 credits)
THYU 207-208 (6 credits)
THYU 300-level (6 credits; includes a 20th-century topic)

Music History 12
MHST 111, 112, 211, 212 (8 credits)
(should be taken in sequence)
Undergraduate Music History electives (4 credits)

Liberal Arts 24
LARTS 111, 121, 218-221-222 (10 credits)
Liberal Arts Electives (14 credits)

Interdisciplinary Studies 2
INT 333-334 Career Skills (junior year)

Ensemble (CHOR 110)* 6

Chamber Music** 1

Electives 12

Total credits 120
*For the junior year Ensemble requirement, students may substitute Introduction to Accompanying Skills (ACMP 303T), or Advanced Accompanying Skills (ACMP 417T) and Studio Accompaniment (ACMP 411T).
**Chamber Music credit may be earned as follows: participation in Chamber Music (CHM 120); vocal or instrumental studio accompaniment (one semester); accompaniment of graduation recitals 1/2 credit per recital; participation in Duo-Pianist Repertoire (CHM 271T).

Additional Requirements
(1) Performance of works from a cross-section of the complete repertoire, including contemporary music, is expected.
(2) Promotional Evaluation each year (PNO 195, 295, 395).
(3) A pre-recital must be passed two weeks before the recital may be given.
(4) Recital in senior year (PNO 499). (Students are encouraged to write program notes for the graduation recital.)

Theoretical Studies — *Credit Distribution*

Students begin the Theoretical Studies major in the junior year. Those interested in the major should consult with the Graduate Theoretical Studies department chair. Students must pass a second-to-third year promotional in their applied area as a prerequisite to entry into the Theoretical Studies major. The department chair and the student design the program for the major at the end of the candidate's sophomore year.

Major Studio Instruction in Theoretical Studies 8-16
(THYU 100; junior year optional, senior year required)

Theoretical Studies 12
(undergraduate or graduate courses by advisement)

Music Theory 26
THYU 101-102 (6 credits)
THYU 107 (2 credits)
THYU 201-202 or 205-206 (6 credits)
THYU 207-208 (6 credits)
THYU 300-level (6 credits; includes a 20th-century topic)

Music History 12
MHST 111, 112, 211, 212 (8 credits)
(should be taken in sequence)
Undergraduate Music History electives (4 credits)

Liberal Arts 24
LARTS 111, 121, 218-221-222 (10 credits)
Liberal Arts Electives (14 credits)

Interdisciplinary Studies 2
INT 333-334 Career Skills (junior year)

Studio Instruction 16-24
Instrumental/vocal

Ensemble (ORCH 110, CHOR 110, or as assigned) 6

Electives 6

Total credits 120

Additional Requirements
(1) A portfolio of all work in theoretical studies undertaken in the junior year is presented for evaluation to the Theoretical Studies faculty.
(2) An analytical or compositional project written during the senior year must be submitted before graduation for approval by the Theoretical Studies faculty committee (THYU 498 or 499).
(3) A portfolio of work in theoretical studies undertaken in the junior and senior years is to be kept for submission to the faculty committee.

Violin, Viola, Violoncello — *Credit Distribution*

Studio Instruction in the Major 32
(STR 100)

Music Theory 26
THYU 101-102 (6 credits)
THYU 107 (2 credits)
THYU 201-202 or 205-206 (6 credits)
THYU 207-208 (6 credits)
THYU 300-level (6 credits; includes a 20th-century topic)

Music History 12
MHST 111, 112, 211, 212 (8 credits)
(should be taken in sequence)
Undergraduate Music History electives (4 credits)

Liberal Arts 24
LARTS 111, 121, 218-221-222 (10 credits)
Liberal Arts Electives (14 credits)

Interdisciplinary Studies 2
INT 333-334 Career Skills (junior year)

Ensemble (ORCH 110)* 8

Chamber Music (CHM 120) 5

Electives 11

Total Credits 120

*Part-time students registered for studio or *Beyond-Degree Studio* (see page 9) are required to participate in ensemble.

Additional Requirements
(1) Violin majors may perform on viola for one semester in Chamber Music and for one semester in orchestra.
(2) One semester of viola class (STR 449T) is recommended for violin majors.
(3) Promotional Evaluation in major instrument each year (STR 195, 295, 395).
(4) Recital in senior year (STR 499).

Vocal Performance — *Credit Distribution*

Studio Instruction in the Major 32
(VC 100)

Voice 4
VC 363T-364T (junior year)

Music Theory 26
THYU 101-102 (6 credits)
THYU 107 (2 credits)
THYU 201-202 or 205-206 (6 credits)
THYU 207-208 (6 credits)
THYU 300-level (6 credits; includes a 20th-century topic)

Music History 12
MHST 111, 112, 211, 212 (8 credits)
(should be taken in sequence)
Undergraduate Music History electives (4 credits)

Liberal Arts 28
LARTS 111, 121, 218-221-222 (10 credits)
Language Requirement:
LARTS 187-188 (freshman year), 181-182, 185-186, (18 credits)

Interdisciplinary Studies 2
INT 333-334 Career Skills (junior year)

Ensemble (CHOR 110) 8

Electives 8

Total credits 120

Additional Requirements
(1) Vocal Performance majors must demonstrate basic keyboard proficiency in performance, sight-reading, and accompaniment prior to graduation.
(2) Promotional Evaluation each year (VC 195, 295, 395).
(3) Recital in senior year (VC 499).

Woodwinds — *Credit Distribution*

Flute, Oboe, Clarinet, Bassoon, Saxophone

Studio Instruction in the Major 32
(WW 100)

Music Theory 26
THYU 101-102 (6 credits)
THYU 107 (2 credits)
THYU 201-202 or 205-206 (6 credits)
THYU 207-208 (6 credits)
THYU 300-level (6 credits; includes a 20th-century topic)

Music History 12
MHST 111, 112, 211, 212 (8 credits)
(should be taken in sequence)
Undergraduate Music History electives (4 credits)

Liberal Arts 24
LARTS 111, 121, 218-221-222 (10 credits)
Liberal Arts Electives (14 credits)

Interdisciplinary Studies 2
INT 333-334 Career Skills (junior year)

Ensemble (ORCH 110) 8

Chamber Music (CHM 120) 2

Electives 14

Total credits 120

Additional Requirements
(1) Promotional Evaluation in major instrument each year (WW 195, 295, 395).
(2) Pre-recital must be passed two weeks before the senior recital may be given.
(3) Recital in senior year (WW 499).

Undergraduate Diploma

The purpose of this program is to provide high level instruction in performance and composition. Admission standards are higher than those required for the Bachelor of Music, though not as high as those required for the Master of Music. The Undergraduate Diploma program consists of three years of musical study, focusing on studio instruction in composition, instrumental or vocal performance, repertoire coaching, and tutorials. It includes ensemble, chamber music, and course work related to the major, terminating in the award of Undergraduate Diploma.

Diploma Requirements	*Credits*
Studio Instruction/Coaching/Tutorials	**28-36**
Course Work (including music theory, music history, languages, electives)	**24-36**
Ensemble*	**0-6**
Chamber Music (CHM 120)	**0-6**
Total	**72**

*All orchestral instrument majors in the Undergraduate Diploma program are required to participate for credit in large ensemble for six semesters. **String majors who are part-time in a seventh semester and registered for studio (or *Beyond-Degree Studio*, see page 9) are required to participate in ensemble.** (Students registered for *Beyond-Degree Studio* may register for ensemble for zero credit.)

Additional Requirements
(1) Promotional Evaluation (195, 295) each year.
(2) Recital (399). (Does not apply to Composition majors.)

Commonwealth of Massachusetts Teacher Certification Program

Certification is an option for students who already have an undergraduate degree in applied music, and want to become State certified. Generally, certification takes four semesters to complete. The New England Conservatory transcript, together with the undergraduate transcript, must be submitted to the State.

Students in the certification program enroll as special students. The Music Education Department will evaluate the student's undergraduate degree to determine whether it is equivalent to the New England Conservatory Bachelor of Music. Any deficiencies in the bachelor's transcript must be addressed as part of the certification program. All certification courses are *undergraduate* courses and may *not* be used as electives in a master's program. Independent Study may *not* be used to fulfill certification requirements. **All requirements must be completed by June 1994.**

Required courses for Certification Only, in 4 semesters:

Music Ed Orientation*	**2**
Philosophy*	**2**
Teaching Classroom Music II	**3**
Models of Music Learning*	**1**
Teaching Classroom Music I or III	**2**
Methods N-4 or 10-12*	**3**
Minor Instruments**	**4**
Music for Special Learners	**2**
Test/Measurement/Assessment	**2**
Student Teaching and Seminar	**5 or 8**
Music Ed Elective	**2**
Piano Proficiency***	**0**
Total credits	**28 or 31**

*These courses must be completed *before* Student Teaching. Other courses must be taken concurrently with Student Teaching.
**Students must demonstrate proficiency on minor instruments and may fulfill this requirement by passing an examination. The transcript will read "Proficiency Passed."
***Students must pass a piano proficiency exam. Deficiencies must be made up *prior* to student teaching.

All certification students must register for and participate in the weekly Music Education Laboratory (ME 180) unless registered for Teaching Classroom Music.

Certification students must meet all requirements described in the publication *Regulations for the Certification of Educational Personnel* published by the Massachusetts Board of Education.

Most courses listed on the following pages are offered each academic year. For complete and accurate information as to courses offered in the current academic year, please consult the schedule of course offerings available each semester in the Registrar's Office.

Accompaniment

Decima, Garrett (leave of absence), Katz, Kibbe

Classroom Instruction

ACMP 303T — Introduction to Accompanying Skills
An introduction to the basic skills of vocal and instrumental accompanying: ensemble-playing, balance, transposition, playing of orchestral scores from reductions, figured bass realization and ornamentation, working with conductors. An audition will determine the student's placement in ACMP 303T or ACMP 417T. **(2 credits) Kibbe**

ACMP 411T — Studio Accompaniment
Fifteen hours of accompanying at studio lessons. Co-requisite: ACMP 303T or ACMP 417T. **(0 credit) Coordinated by Kibbe**

ACMP 417T — Advanced Accompanying Skills
Continuation of ACMP 303T. Placement by audition. **(2 credits) Kibbe**

ACMP 418T— Advanced Accompanying Skills
Continuation of ACMP 417T. Prerequisite: ACMP 417T. **(2 credits) (Not offered 92-93)**

Brass and Percussion

Bolter, Buda, Chapman, Epstein, Firth, Hanks, Katzen, Kavalovski (leave of absence), Mackey, Menkis, Morrison, Schlueter, Schmitz, Sebring, Swallow, Wadenpfuhl

Studio Instruction (PRCBR 100)

Classroom Instruction

PRCBR 130T — Chamber Music for Percussionists
(See page 34 for description of Percussion Ensemble.) **(1 credit)** Epstein

PRCBR 325T— Drum Set Class
Drum set technique and performance (for classical percussion majors). The class will cover all drum set styles and will prepare classical percussion majors to meet the demands of drum set performance in today's music. Required one year for all undergraduate percussion majors. **(1 credit) Buda**

PRCBR 326T — Drum Set Class
Continuation of PRCBR 325T. Prerequisite: PRCBR 325T. **(1 credit)**

PRCBR 341T — Brass Orchestral Seminar
A weekly seminar designed to provide comprehensive training in orchestral preparation and performance, repertoire, and pedagogy. **(1 credit) Faculty**

PRCBR 342T — Brass Orchestral Seminar
Continuation of PRCBR 341T. Prerequisite: PRCBR 341T. **(1 credit)**

Chamber Music

Nickrenz, Chair; Battisti, Bolter, Buswell, Carr, Chapman, Cirillo, Drury, Eifert, Fine, Gibbons, Hanks, Heiss, Hodgkinson, Katzen, Koff, Krasner, Lehner, Leisner, Lesser, Morrison, Palma, Radnofsky, Rosenblith, Ruggiero, Schlueter, F. Smith, R. Sullivan, Swallow, Trampler, Tyson, Wakao, Webster, Wells, Wrzesien, B. Zander, P. Zander

Classroom Instruction

CHM 120 — Chamber Music
(See page 32 for a description of the Chamber Music Program.) **(1 credit)**

CHM 271T — Duo-Pianist Repertoire
Semester-long partnerships in four-hand and duo-piano repertoire. Not repeatable for credit. By permission of instructor. **(1 credit) Faculty**

CHM 435T — Sonata and Lieder Repertoire
Study and preparation for public performance of pieces from the sonata and lieder repertoire. Open by audition to qualified string players (except double bass), pianists, clarinetists, and singers. **(2 credits) B. Zander**

CHM 436T — Sonata and Lieder Repertoire
Continuation of CHM 435T. Prerequisite: CHM 435T. **(2 credits)**

Choral Conducting

Brooks, Chair

Classroom Instruction

CHOR 120 — Chamber Singers
(For a description of this performance ensemble, see page 33.) **(0 or 1 credit)**

CHOR 437T — Choral Conducting
Study of beat technique, repertoire for church choir, high school and college chorus; use of young voices in choral ensembles. **(2 credits) Brooks**

CHOR 438T — Choral Conducting
Continuation of CHOR 437T. Prerequisite: CHOR 437T. **(2 credits)**

Composition

Peyton, Chair; Berger, Ceely, Cogan, DiDomenica, Fletcher, Heiss, Hyla, Maneri, McKinley

Studio Instruction (CMP 100)

Classroom Instruction

CMP 131 — Compositional Notation
Development of notational exactness, precision and professional quality. Computer use will be encouraged after the development of hand-eye coordination in notational concepts. The study of different editions and individual manuscripts will be encouraged. **(2 credits) Hyla**

CMP 411T — Sixteenth-Century Counterpoint
(See page 29 for course description.) Prerequisite: THYU 107. **(3 credits) Davidson**

CMP 412T — Sixteenth-Century Counterpoint
Continuation of CMP 411T. Prerequisite: CMP 411T or permission of instructor. **(3 credits)**

CMP 417T — Composition for Non-Majors
Intended for students who are not composition majors but who wish to pursue work in composition. **(2 credits) (Not offered 92-93)**

CMP 418T — Composition for Non-Majors
Continuation of CMP 417T. Prerequisite: CMP 417T. **(2 credits)**

CMP 443T — Instrumentation and Orchestration
In-class demonstrations of all categories of instruments. Writing for individual instruments. Text: *Orchestration* by Samuel Adler. Permission of instructor required for non-majors. **(2 credits) Hyla**

CMP 444T — Instrumentation and Orchestration
Intensive study of selected scores; composition of a short piece for large chamber orchestra; preparation of score and parts for in-class performance. Continuation of CMP 443T. Prerequisite: CMP 443T. **(2 credits)**

CMP 453T — Introduction to Sound Synthesis
Compositional procedures associated with electronic sound synthesis including live electronic music, tape with instrumental performers, notation, and stereo and quadraphonic performance. Required for composition majors. Permission of the instructor required for non-majors. **(2 credits) Ceely**

CMP 454T — Introduction to Sound Synthesis
Continuation of CMP 453T. Prerequisite: CMP 453T. **(2 credits)**

CMP 490 — Senior Review
(See description under Composition program of study, page 11.) **(0 credits)**

Historical Performance

Gibbons, Chair; Godburn, Jeppesen, Krueger, Monahan, Pinkham, Porter

Graduate courses are open to undergraduate Historical Performance majors by permission of the instructor and department chair.

Studio Instruction (HP 100)

Classroom Instruction

HP 413T — Elementary Thoroughbass
An introduction to the art of continuo playing. Systematic instruction in figured bass along with discussions of style. Weekly performances by participants and some outside reading. **(1 credit) Porter**

HP 414T — Elementary Thoroughbass
Continuation of HP 413T. Prerequisite: HP 413T. **(1 credit)**

HP 423T — Harpsichord Literature for Pianists
Survey of harpsichord literature from the 16th to the mid-18th centuries. Special attention given to works adaptable to the piano, and to finding appropriate pianistic solutions to adaptation. Field trips to the Museum of Fine Arts instrument collection to acquaint pianists with the sound and "feel" of antique harpsichords. Demonstrations and student performances supplemented by recordings. **(2 credits) Gibbons**

HP 447T — Issues in Historical Performance
This course is designed to help students understand different (and often conflicting) approaches to music of the past. Through the study of recordings made by Stravinsky, Bartok, Rachmaninoff and others, the course will survey the role of composer as performer and will progress to the role of performer as composer in the creation of the modern Baroque style. **(2 credits) Gibbons**

HP 448T — Issues in Historical Performance
Recordings will be used to trace the development of historical consciousness in performance from the beginning of this century to the present. Selected readings from influential works on performance practice will be used to help explain these developments. Parallels will be drawn between fashions in musical performance and those in contemporary composition and other arts. Prerequisite: HP 447T or permission of instructor. **(2 credits) Gibbons**

HP 463T — Classical Era Chamber Music Performance
Representative chamber works of the late 18th century are studied and performed on modern instruments. Performance practices of the period are explored; characteristics of and techniques for the original instruments are examined; acoustical, social and philosophical aspects are discussed. Nineteenth- and twentieth-century attitudes and approaches to the Classical style are surveyed in writings and recordings. **(2 credits) Gibbons (Not offered 92-93)**

HP 464T — Classical Era Chamber Music Performance
Continuation of HP 463T. Prerequisite HP 463T. **(2 credits)**

HP 481T — Keyboard Instruments and Repertoire: Bach to Beethoven
Examines standard keyboard repertoire originally composed for harpsichord or fortepiano. Using modern piano, harpsichord, and fortepiano, the performance history of various works will be explored from initial composing to present-day performing. **(2 credits) Gibbons (Not offered 92-93)**

HP 482T — Keyboard Instruments and Repertoire: Bach to Beethoven
Continuation of HP 481T. **(2 credits) Gibbons**

HP 485T — Viol Consort
Basic technique of the instrument and exploration of the sixteenth- through eighteenth-century consort literature. The Conservatory has some instruments available for student use. **(2 credits) Jeppesen**

HP 486T — Viol Consort
Continuation of HP 485T. **(2 credits)**

Improvisation

Netsky, Chair; Banacos, Blake, Bley, Buda, Cowan, Eade, Fletcher, Garzone, Giuffre, Goodrick, Labaree, Lockwood, Longstreth, Maneri, Manson, McBee, McKinley, McNeil, Moses, Rabinovitz, Roos, Russell, Sandvik, Stepton

The Department of Improvisation encompasses two areas of study: Jazz Studies and Contemporary Improvisation. Jazz Studies courses focus on African-American traditions; Contemporary Improvisation courses provide students with the opportunity to synthesize diverse musical traditions such as Jazz, Contemporary Classical and Ethnic musics through improvisation, performance and composition.

Students are expected to bring a cassette recorder to all courses marked with an asterisk.

Studio Instruction (IMPRV 100 or as assigned by the department)

Classroom Instruction

IMPRV 181 — Fundamentals of Aural Training*
Aural training through memorization of melodies and bass lines from diverse musical styles, including African-American, Greek and Spanish. Designed to develop interval recognition and understanding of harmonic implications. **(2 credits) Sandvik**

IMPRV 182 — Fundamentals of Aural Training*
Continuation of IMPRV 181. Prerequisite: IMPRV 181. **(2 credits) Blake**

IMPRV 263 — Introduction to Jazz Theory and Ear Training
Fundamentals of melodic transcription and modal improvisation. Required of students with deficiencies in jazz theory and ear-training as determined by placement exam during Orientation. **(1 credit) Netsky**

IMPRV 264 — Introduction to Jazz Theory and Ear Training
Basic harmonic transcription and improvisation. Prerequisite: IMPRV 263. **(1 credit)**

IMPRV 283T — Advanced Aural Training*
Study of various twentieth-century musics with emphasis on advanced ear-training. **(2 credits) Netsky**

IMPRV 284T — Advanced Aural Training*
Continuation of IMPRV 283T. Prerequisite: IMPRV 283T. **(2 credits) Faculty**

IMPRV 368 — Jazz Repertoire
Advanced study, memorization and performance of standard jazz repertoire. Prerequisite: IMPRV 264 or by placement exam. **(2 credits) McNeil**

IMPRV 378 — Jazz Theory
Study and aural recognition of jazz vocabulary, including chord progressions, tune construction, solo construction, appropriate use of all chord/scale types. Open to non-majors by permission. Prerequisite: IMPRV 483T or IMPRV 283T or by placement exam. **(2 credits) McNeil**

IMPRV 385T — Development of Personal Style*
Exploration of model composition in various styles of composed and improvised music. **(2 credits) Blake**

IMPRV 386T — Development of Personal Style*
Directed study of those musicians' styles that are most relevant to students in the class. Prerequisite: IMPRV 385T. **(2 credits) Netsky**

IMPRV 425T — Development of Rhythmic Skills
Study of rhythm and the functions of the laws governing it. Analysis of rhythm patterns and cycles, and studies to develop the ability to play them. Students will be expected to become proficient in playing studies and identifying rhythms from dictation and other sources. **(1 credit) Pollard (Not offered 92-93)**

IMPRV 443T — Aural Training and Improvisation After Schoenberg*
Students will learn the stylistic language of early twentieth-century composers Arnold Schoenberg, Carl Ruggles, and Anton Webern by *ear* using Third Stream aural training techniques towards the eventual goal of improvising in these styles. Assignments will include memorization of excerpts from pieces by these composers (from tape rather than score), ear training drills based on atonal theory, and solo and ensemble improvisations based on this material. Permission of instructor, or consult course schedule for prerequisites. **(2 credits) Sandvik**

IMPRV 448T — Jazz Vocal Traditions
Explores the history of jazz singing from its roots in early African-American music through Louis Armstrong to the contemporary styles of singers such as Lauren Newton and Cassandra Wilson. From the mainstream to the avant-garde, important individual contributions as well as larger trends will be examined. Consideration of the mutual influences of the vocal and instrumental traditions, and the influence of jazz singing on other styles such as pop and Brazilian music. Classes and course work will include reading, listening, lectures, videos, and guest lecturers. **(2 credits) Eade (Not offered 92-93)**

IMPRV 451T — Issues and Trends in American Music
A series of lectures and discussions that address issues in the sociology, politics, economics, psychology, and philosophy of music. Students respond from a list of questions and problems that form the framework of the course. **(2 credits) Fletcher (Not offered 92-93)**

IMPRV 455T — Lydian Chromatic Concepts
Introduction to the theoretical concepts formulated by George Russell; analysis of jazz and non-jazz compositions. Prerequisite: IMPRV 378. **(2 credits) Russell**

IMPRV 456T — Lydian Chromatic Concepts
Continuation of IMPRV 455T. Prerequisite: IMPRV 455T. **(2 credits) Russell**

IMPRV 457T — Advanced Lydian Chromatic Concepts
Analysis of twentieth-century compositional techniques for the jazz composer; development of the Lydian Chromatic Concept in terms of rhythm and form. Prerequisite: IMPRV 456T. **(2 credits) Russell**

IMPRV 458T— Advanced Lydian Chromatic Concepts
Continuation of IMPRV 457T. Prerequisite: IMPRV 457T. **(2 credits) Russell**

IMPRV 461T — Yiddish Music Performance Styles
An introduction to the various types of Jewish music that flourished in Eastern Europe and the Americas. Survey of styles including folk, theater, cantorial, hassidic, and klezmer (instrumental). Individual and group performance projects. **(2 credits) Netsky (Not offered 92-93)**

IMPRV 473T— Arranging I
Orchestration and instrumentation; analysis of works from the jazz repertoire. Prerequisite: IMPRV 378. **(2 credits) Longstreth**

IMPRV 474T — Arranging I
Continuation of IMPRV 473T. Prerequisite: IMPRV 473T. **(2 credits)**

IMPRV 475T — Arranging II
Arranging for a seventeen-piece jazz band or commercial band. Melodic analysis and basic voicing techniques for 8 brass, 5 saxophones, 4 rhythm. Basic chord progressions. Prerequisite: IMPRV 474T. **(2 credits) Longstreth**

IMPRV 476T — Arranging II
Continuation of IMPRV 475T. Prerequisite: IMPRV 475T. **(2 credits) Longstreth**

IMPRV 477T— Indian Modal Improvisation*
Introduces the basic melodic and rhythmic concepts of North Indian classical music through a combination of playing and directed listening. Three different ragas will be introduced. Exploration of each of these ragas through playing (on Western instruments) and through singing. Focus on melodic grammar and mood (rasa) of each raga. Experimentation will be with different forms of Indian improvisation both in free rhythm and using Indian rhythmic cycles. **(2 credits) Rabinovitz (Not offered 92-93)**

IMPRV 478T — Third Stream Explorations: A Boston Perspective
Explores developments in Third Stream music with Boston as the center of focus. From Richard Twardzik and Johnny Hodges to T. J. Anderson and Gunther Schuller, from the Cambridge folk explosion in the 60s to contemporary classical music today, we will investigate the many areas of activity that have kept Boston's musical scene vitally creative. The course includes guest lecturers, analysis of compositional and improvisational styles, some transcription, and discussion of the social and cultural issues that influence the music. **(2 credits) Eade (Not offered 92-93)**

IMPRV 482T — Music of Billie Holliday
Historical survey of the four major periods of Billie Holliday's career. Memorization and performance of pieces from her repertoire will be required. **(2 credits) Blake (Not offered 92-93)**

IMPRV 483T— Jazz Ear Training
The understanding of melodic line through the study of direction, function and purpose. The identification of tensions on chord changes and the ability to construct melodies involving these tensions. The use of upper structure triads in improvisation and sight-singing with solos transcribed from records. Prerequisite: IMPRV 264 or by placement exam. **(2 credits) Garzone**

IMPRV 487— Senior Seminar in Musicianship*
This course will focus on developing and expanding each student's unique musical personality through advanced ear training and the integration of previous learning experiences and sources of musical inspiration. It will also provide new insights into concert preparation, career strategies, and the development of the student's repertoire. **(2 credits) Blake**

IMPRV 488 — Senior Seminar in Musicianship*
Continuation of IMPRV 487. Prerequisite: IMPRV 487. **(2 credits)**

Interdisciplinary Studies

INT 333 — Career Skills
Lecture format with professionals in the music business brought in to discuss their areas of expertise. Topics include resumes, press packets, networking, taxes for musicians, auditioning, and entertainment law. **(1 credit) R. Sullivan**

INT 334 — Career Skills
Students divide into small groups to research an area of interest in the music field. Alumni interviews are encouraged. Research is presented to the class at the end of the semester. Prerequisite: INT 333. **(1 credit) R. Sullivan**

INT 420 — Independent Pedagogy Practicum
Available to brass, guitar, piano, string, and woodwind students (juniors, seniors). For students who wish a semester or more of practical pedagogical experience in their chosen instrumental field: assignment to a teacher in the Preparatory School; supervision in guided observation of lessons, actual teaching, conferences/feedback, choosing repertoire, assisting in coaching, general development of teaching skills, work with Preparatory School students; and periodic educational philosophy/psychology seminars throughout each semester. Permission of instructor. **(1 credit) Stackhouse**

INT 440 — Internship in Arts Management
An opportunity for students to gain practical experience in the area of arts management. Interns are placed with such organizations as management and public relations firms, publishing and recording companies, orchestras, opera companies, and arts councils. **(1 credit) Emmanuel-Maffa**

INT 450 — Independent Study
(See page 9 for description.) **(1-3 credits)**

INT 460 — Cross Registration: Northeastern
(See page 9 for description.) **(2-3 credits)**

INT 470 — Cross Registration: Simmons
(See page 9 for description.) **(4 credits)**

INT 480 — Cross Registration: Tufts
(See page 9 for description.) **(2-4 credits)**

INT 820, 840 — Beyond-Degree Studio
(See page 9 for description.) **(0 credit)**

Liberal Arts

McPherson, Chair; Chandler, Charkoudian, De Alba, Desjardins, Hicks, Joshel, Klein, Reutlinger, Roush, Truscello

The offerings of the Liberal Arts Department are structured around core courses in the humanities. These core courses are designed to be taken simultaneously with the Music History Surveys I, II and III in the freshman and sophomore years. They exemplify one of the main goals of liberal arts courses at the Conservatory: to provide the cultural, social, intellectual, and political context from which music comes. Liberal Arts courses also provide opportunities to study in the major academic disciplines, and to begin to understand the problems and issues that each discipline addresses. The curriculum offers a broad range of courses, many combining two academic disciplines. There are opportunities to go into depth in a number of fields. Another function of the Liberal Arts courses is to ensure that students reach college-level proficiency in the essential skills of writing, thinking, and critical reading. Finally, the Liberal Arts Department provides courses in the main languages of music: Italian, French, and German.

The Liberal Arts Department also oversees the Intensive English and English as a Second Language programs. Students should see the International Student Handbook for more information.

Freshman and Sophomore Core Curriculum

LARTS 111 Academic Skills and LARTS 121 Rhetoric
Liberal Arts electives may be taken after a student has satisfactorily completed LARTS 111 and LARTS 121. (LARTS 121 not required for students in the Improvisation Department.)

LARTS 218 Core Course, Humanities I
LARTS 221, 222 Core Course, Humanities II, III

Classroom Instruction

LARTS 111 — Academic Skills
Instruction in research skills, close reading, academic conventions, computing. **(2 credits) Faculty**

LARTS 113T/114T — Intensive English I
LARTS 115T/116T — Intensive English II
Practices vocabulary and grammar, reading and listening comprehension to prepare students for the TOEFL.
(8 non-degree credits per semester) Faculty

LARTS 121 — Rhetoric
Writing, critical thinking, textual analysis.
(2 credits) Joshel, Klein, McPherson

LARTS 137T — English as a Second Language I
Speaking and writing practice, listening comprehension, selected grammar and usage exercises. Placement by exam.
(2 credits) Chandler

LARTS 138T — English as a Second Language I
Reading and listening comprehension; American history, culture, and politics; development of study skills such as note taking, outlining, and skimming. Prerequisite: LARTS 137 or placement by exam. **(2 credits) Chandler**

LARTS 181 — Introduction to Spoken German I
Hearing and speaking practice and writing skills develop a knowledge of basic grammatical structures. The course is designed to meet the needs of students who need a thorough command of the language for the reading of fiction or expository prose, or for study in Germany. **(4 credits) Reutlinger**

LARTS 182 — Introduction to Spoken German II
Continues instruction in basic grammatical structures and adds selected texts for group and individual study. Prerequisite: LARTS 181. **(4 credits) Reutlinger**

LARTS 185 — French I
Introduces students to the aural/oral and reading/writing skills in French. From the beginning, students learn to use the spoken language and work on good pronunciation while developing listening comprehension, reading and writing abilities. Class supplemented by required laboratory work.
(3 credits) Faculty

LARTS 186 — French II
Continuation of LARTS 185. Prerequisite: LARTS 185.
(3 credits)

LARTS 187 — Italian I
Beginning course combining intensive work in oral expression with the study of grammar and introductory readings.
(3 credits) Faculty

LARTS 188 — Italian II
Continuation of LARTS 187. Prerequisite: LARTS 187.
(3 credits)

LARTS 212 — Humanities Tutorial
This course is to be taken with Humanities I (LARTS 218) for students who have taken ESL II. **(2 credits) Joshel**

LARTS 218 — Core Course, Humanities I
World history 1450-1680. **(2 credits) Joshel**

LARTS 221 — Core Course, Humanities II
World history 1680-1880. Prerequisite: LARTS 218. **(2 credits) Klein**

LARTS 222 — Core Course, Humanities III
World history 1880-present. Prerequisite: LARTS 221.
(2 credits) McPherson

LARTS 237T — English as a Second Language II
Uses autobiography to increase the fluency of reading and writing. Students will write their autobiography and a review of an autobiography they have read. Prerequisite: LARTS 138T or placement by exam. **(2 credits) Chandler**

LARTS 238T — English as a Second Language II
Focus is on the biography *Mozart* by Marcia Davenport and the film *Amadeus*. Students will read and then write a summary biography on Mozart. They will then watch *Amadeus* and write a paper comparing the two versions of Mozart's life. **(2 credits) Chandler**

LARTS 244 — Medieval and Renaissance Culture
Surveys the art, literature, and social rituals of Europe from 1000 to 1600; examines the social organization and cultural production of church, court, manor, and city-state. The course also covers the artistic and social context for music and musicians in the Middle Ages, Renaissance, and Reformation, which will make it especially useful for those enrolled in Survey of Music History I. **(2 credits) Joshel**
(Not offered 92-93)

LARTS 281 — German III (Intensive)
Study of advanced grammar and reading of annotated texts of moderate difficulty in literature, music history and musicology. **(4 credits) Reutlinger**

LARTS 291 — Visual Arts I
A combination of art criticism and studio. Begins with Picasso and covers the major art movements to the present including Cubism, Surrealism, Abstract Expression, Pop, Neo-Expressionism. To supplement their understanding of the work of major artists of these periods, students will work in collage and mixed media in studio assignments. **(2 credits)**

LARTS 292 — Art History: The Impressionists
This course will focus on the uniqueness of Impressionism— the painting of capricious light and palpable atmosphere and its prophetic modernity. It will explore images of city and country life, societal motives and the dual impulse toward subjectivism and abstraction. Students will read and discuss contemporary theory and criticism as well as critique weekly studio art assignments. **(2 credits)**

LARTS 321 — Archetypes: Don Juan
The course looks at different presentations of Don Juan in myth and music, beginning with the popular tradition in the 17th century and ending with modern cinema. Special attention will be given to Mozart's *Don Giovanni* and the readings of Mozart's version of the legend in the 19th and 20th centuries. **(2 credits) Joshel (Not offered 92-93)**

LARTS 322 — Women, Myth and Culture
Examines the mythic figures of Eve, Cassandra, Little Red Riding Hood, Justine, Alice in Wonderland, and Marilyn Monroe in their cultural and historical contexts. Discussion of how the current retelling of well-known stories about these women changes the contents of the myth. **(2 credits) Joshel (Not offered 92-93)**

LARTS 325 — Shakespeare
Discussion and analysis of Shakespeare's tragedies *Hamlet*, *King Lear*, *Othello*, and *Macbeth*. Examination of these plays as drama, poetry, film, and, where appropriate, opera.
(2 credits) McPherson

LARTS 326 — Women and Literature
We examine the writing of African-American, Asian-American, and Latin-American women within a social and cultural context, paying particular attention to issues of race, ethnicity, class and gender. **(2 credits) Joshel (Not offered 92-93)**

LARTS 327 — Revolutions
Major changes and struggles in society, politics, work, thought, art and science, over the past two centuries, that created the modern world. **(2 credits) Klein (Not offered 92-93)**

LARTS 337 — Music, Society and Politics
The connections between music and the social, political and intellectual milieu in which it was created. The focus will be on various composers and single works, including Mozart, Berlioz, Verdi, Wagner, Mahler, Schoenberg, Weill. **(2 credits) McPherson**

LARTS 338 — Darwin, Marx and Freud
Traces the larger impact on our time of these seminal thinkers. The course emphasizes the general principles of their theories by reading original works and interpretations, and by analyzing the general influences and criticisms of these theories.
(2 credits) McPherson (Not offered 92-93)

LARTS 342 — Post-War World
A study of international affairs since World War II. The course explores such issues as the American and Soviet rivalry, the emergence of Japan and China, conflict in the Middle East, the rise and fall of OPEC, and the problems of nuclear proliferation, the arms race, and international terrorism. **(2 credits) Klein (Not offered 92-93)**

LARTS 347 — British Literature Since 1800
Reading and analysis of individual works within the tradition of English literature to develop an understanding of the methods and techniques of literary creation, the relationship between the writer and literary tradition, the aesthetic ambitions of the individuals and their roles as artistic creators. Works by Wordsworth, Austen, Tennyson, Auden, Lessing, and others will be discussed. **(2 credits) Klein**

LARTS 348 — American Literature Since the Civil War
Reading and analysis of representative works from American literature since 1861, using authors such as Melville, Dickinson, Hemingway, Langston Hughes, Morrison, and others to understand the central themes of that literature and its impact on American society. **(2 credits) Klein (Not offered 92-93)**

LARTS 354 — The Cosmos: Chance, Necessity, and Order
This course is an introduction to some of the intriguing implications of modern science. It explores the concepts of chance, necessity, and order in three scientific areas: evolution, thermodynamics, and quantum physics. Why do biological organisms evolve increasingly complex solutions to the problem of remaining alive? How do we manage to escape the principle dictated by the second law of thermodynamics, that all order tends to decay— or do we? Newtonian physics considers freedom, novelty, creativity, and the passage of time as subjective illusions, but is the "fundamental randomness" of quantum physics any better? This course requires no previous knowledge of science. **(2 credits) Roush**

LARTS 355 — Universe: Introduction to Astronomy and Cosmology
This course examines the solar system, the causes of "days"and "seasons"on earth and other planets, the basic principles of gravity, light, energy, atoms, and the explanations of the life cycles of stars, the great "producers"of the universe. The course also covers stars, the formation of black holes, pulsars, quasars, and the origin of all chemical elements, the expansion of the universe, and current theories of the origin and history of the universe. **(2 credits) Roush**

LARTS 356 — Problems in Philosophy
Examines some of the perennial problems of philosophy as they relate to education, aesthetics, human nature, good and evil, moral development, faith, choice, and justice. **(2 credits) McPherson (Not offered 92-93)**

LARTS 358 — Psychology of the Life Cycle
Covers the life cycle from infancy to death with a focus on the cognitive, language, and moral development theories of Piaget, Perry, and Kohlberg. The course also examines the development of musical intelligence and creativity. **(2 credits) Chandler (Not offered 92-93)**

LARTS 362 — Psychological Inquiry
After studying various methods used in social science research, students will conduct a group research project and write it in a form publishable in a scientific journal. **(2 credits) Chandler**

LARTS 363 — Film Studies I
The course explores the ways of seeing and the forms of representation in film, examines the viewer's engagement in the visual image and narrative, and sets out critical perspectives for viewing films. **(2 credits) Joshel (Not offered 92-93)**

LARTS 364 — Film Studies II
Focuses on European art films from the twenties to the present. Examines surrealist and expressionist films, the work of Eisenstein, the French "New Wave," German New Cinema, and selected Italian films. Prerequisite: LARTS 363. **(2 credits) Joshel**

LARTS 368 — Science and Social Values
Studies the social impact of contemporary science, including such problems as nuclear technology, new theories in astronomy, genetic engineering, and evolution and extinction. **(2 credits) Klein (Not offered 92-93)**

LARTS 374 — Modern Myths
Beginning with fairy tales and ending with contemporary science fiction, the course examines some of the dreams and nightmares of western culture. We shall be concerned with the changing character of the imagination and with what structures fantasy. Major texts include: Grimm's *Fairytales*, Shelley's *Frankenstein*, Stoker's *Dracula*, Lovecraft's *Short Stories*, Ballard's *Terminal Beach*, Wien's *Cabinet of Doctor Caligari*, and Scott's *Alien*. **(2 credits) Joshel**

LARTS 415 — Problems in Political Economy
A study of contemporary economic theory and practice, including international finance and development, financing the arts, and the impact of Wall Street on industrial development here and abroad. **(2 credits) Klein (Not offered 92-93)**

LARTS 416 — China and Japan
Survey of the politics and society of China and Japan in the 20th century. **(2 credits) Klein**

LARTS 417 — Europe in the Twentieth Century
A study of Europe from the First World War to the present. The class discusses the rise of militarist, fascist, and Communist challenges to democracy, the impact of the world Depression on the political and social character of Europe, the wave of anti-Semitism, the diplomacy of "appeasement," loss of world power after 1945, and problems confronting today's Europe. **(2 credits) Klein (Not offered 92-93)**

LARTS 421 — Holocaust
The politics of extermination in the 20th century. The class uses historical case studies, literature, film, and art to study the political and social motives behind genocide, as well as its psychological impact on victims, survivors, and collaborators. **(2 credits) Klein (Not offered 92-93)**

LARTS 432 — Roman Culture and Society
Focuses on the organization of power in ancient Rome, and on its cultural expression in art, architecture, literature, and entertainment. **(2 credits) Joshel (Not offered 92-93)**

LARTS 442 — The American Century
A study of the rise of America from frontier nation to world empire. Topics include conservation, the Depression, the Civil Rights Movement, America's rise to world power and the development of contemporary American society. **(2 credits) Klein**

LARTS 452 — Utopian Visions
The study of political works that focus on three stages in utopian thought: (1) the growing political belief that human conditions in society can be improved and that governments can be shaped to improve them; (2) some of the historical efforts to construct, both in literature and in life, such improved social conditions; and (3) the modern fear that such systems endanger, rather than enhance, individual rights and freedoms. **(2 credits) Klein (Not offered 92-93)**

LARTS 467 — Modernism
An examination of the modernist movement with a focus on works that express particular aspects of modernism drawn from literature, film, psychology, visual arts, and music. **(2 credits) McPherson**

LARTS 469 — Human Nature
An examination of the problem of human nature as it has been expressed in religion, philosophy, and science with a particular focus on moral life and values. Authors and works include the Bible, Aristotle, Rousseau, Bentham, and Sartre. **(2 credits) McPherson**

Music Education

Battisti, Davidson, Grammer, Horgan, Kennedy, Leonard, Parker, Riley, Scripp, Shuler, R. Sullivan

Under special circumstances, and with the approval of the Music Education Department, a matriculated New England Conservatory student in a major other than Music Education may take Music Education courses to qualify for **Commonwealth of Massachusetts Teacher Certification**. Qualified special students may also apply. This program of permanent certification is only available through June 1994. For a description of this program, see page 17. Further details and requirements may be obtained from the Music Education Department.

Classroom Instruction

ME 103 — Music Education Orientation
Designed to expose the new student to the opportunities and challenges of music education. Lectures, demonstrations, and observations. Students must complete 12 hours of monitored field-based training as a requirement of this course. **(2 credits, fall 92 only) Battisti**

ME 104 — Music Education Orientation
Continuation of ME 103. Students must complete 12 hours of monitored field-based training as a requirement of this course. Prerequisite: ME 103. **(1 credit) (Not offered 92-93)**

ME 121 — Guitar Class
Rudiments of guitar technique. Both classical and folk styles studied. **(1 credit) R. Sullivan**

ME 132 — Percussion Class
Rudiments of percussion techniques. **(1 credit) Faculty (Not offered 92-93)**

ME 141 — Brass Sequence
Trumpet, trombone, horn. **(1 credit) Faculty**

ME 142 — Brass Sequence
Continuation of ME 141. Prerequisite: ME 141. **(1 credit)**

ME 151 — String Sequence
Violin, viola. **(1 credit) Parker**

ME 152 — String Sequence
Continuation of ME 151. Prerequisite: ME 151. **(1 credit)**

ME 161 — Woodwind Sequence
Clarinet, oboe, flute. **(1 credit) Riley (Not offered 92-93)**

ME 162 — Woodwind Sequence
Continuation of ME 161. Prerequisite: ME 161. **(1 credit)**

ME 180 — Music Education Laboratory
A laboratory for all Music Education students to be used as a teaching model and for demonstration lessons in conjunction with the methods classes. Attendance is required of all students seeking teacher certification. To be taken for 5 semesters in the freshman and sophomore years, and first semester senior year. **(0 credit) Kennedy, Leonard**

ME 221 — Models of Music Learning
A course which introduces learning theory and developmental psychology as they relate to the modern methodologies of music teaching. Included will be an overview of the philosophies of Orff, Kodály, Gordon, Suzuki, and Dalcroze, with an emphasis on their sequencing of music learning skills. Students must complete 12 hours of monitored field-based training in the public schools as a requirement of this course. **(1 credit) Faculty (Not offered 92-93)**

ME 222 — Models of Music Learning
Thirteen hours of monitored field-based training in the public schools is a requirement of this course. Continuation of ME 221. Prerequisite: ME 221. **(1 credit)**

ME 241 — Brass Sequence
Brass instruments. Prerequisite: ME 142. **(1 credit) Faculty (Not offered 92-93)**

ME 242 — Brass Sequence
Continuation of ME 241. Prerequisite: ME 241. **(1 credit) (Not offered 92-93)**

ME 251 — String Sequence
Cello. Prerequisite: ME 152. **(1 credit) Faculty (Not offered 92-93)**

ME 252 — String Sequence
Continuation of ME 251. Prerequisite: ME 251. **(1 credit)**

ME 261 — Woodwind Sequence
Woodwind instruments. Prerequisite: ME 162. **(1 credit) Riley (Not offered 92-93)**

ME 262 — Woodwind Sequence
Continuation of ME 261. Prerequisite: ME 261. **(1 credit)**

ME 305 — Composition, Orchestration and Arranging
Techniques of orchestrating and arranging vocal and instrumental music with emphasis on its use for school music performance. Study of the compositional approach to teaching music as it can be applied in the school program. **(2 credits) Grammer**

ME 306 — Composition and Arranging
Continuation of ME 305. Prerequisite: ME 305. **(2 credits)**

ME 331 — Teaching Classroom Music I: Grades N-4
An overview of early childhood and primary grades music pedagogies and materials; exploration of materials from traditional and composed sources. Required for students who wish to be certified for grades N-9. Students must complete 12 hours of monitored field-based training as a requirement of this course. **(3 credits) Kennedy (Not offered 92-93)**

ME 332 — Teaching Classroom Music II: Grades 5-9
An overview of middle and junior high school music pedagogies and materials; exploration of materials for the teaching of music literacy and improvisation from traditional and composed sources. Students will gain practical teaching experience in the Music Education Laboratory while taking this course. In addition, students must complete 13 hours of monitored field-based training as a requirement of this course. Required for students who wish to be certified for grades 5-12. **(3 credits) Kennedy**

ME 333 — Teaching Classroom Music III: Grades 10-12
Procedures for establishing, developing and teaching in a comprehensive high school music program. Approaches to teaching music theory, history, listening and performance class will be explored. Students will gain practical teaching experience in the Music Education Laboratory while taking this course. In addition, students must complete 13 hours of monitored field-based training as a requirement of this course. Required for students who wish to be certified for grades 5-12. **(3 credits) Faculty (Not offered 92-93)**

ME 413 — Teaching Choral Music
In-depth study of the school choral music program emphasizing the development of specific teaching and organizational skills throughout all facets of the instructional program. **(2 credits) Faculty (Not offered 92-93)**

ME 417 — Teaching Instrumental Music
In-depth study of the instrumental music program emphasizing the development of specific teaching and organizational skills which relate to all facets of the elementary through secondary instrumental instructional program. **(2 credits) Faculty (Not offered 92-93)**

ME 420 — Independent Pedagogy Practicum
(See INT 420, page 21.)

ME 421T — Test, Measurement and Assessment in Music Education
The rudiments of traditional methods of testing and assessment in music education are examined along with new approaches which cultivate a richer view of learning necessary to support achievement in music. **(2 credits) Davidson/Scripp**

ME 426T — Music for Special Learners
An examination of research and materials adapted especially for special needs learners, an overview of music pedagogies as they apply to such learners, and ways to integrate these children into graded music classrooms. **(2 credits) Faculty (Not offered 92-93)**

ME 428T — Music and Cognition
An exploration of musical development and training through the study of relevant research in cognitive psychology. **(2 credits) Davidson/Scripp (Not offered 92-93)**

ME 451T — Teaching Jazz
The development of jazz programs in the public schools. **(2 credits) Faculty (Not offered 92-93)**

ME 461 — Practice Teaching Seminar
Seminar in which the various experiences and discoveries of the practice teaching experience will be discussed and evaluated. Special workshops will deal with any problems encountered by students during practice teaching. **(1 credit) Shuler**

ME 462 — Practice Teaching Seminar
Continuation of ME 461. Prerequisite: ME 461. **(1 credit)**

ME 463 — Practice Teaching
Students are assigned to school systems where they teach under the supervision of the local directors of music and members of the Music Education Department of the Conservatory. This practicum is designed for students who wish to apply for both the N-9 and 5-12 Teacher of Music Certificate, provided that the candidate completes the 300-hour practicum at each certificate level. Prerequisite: Senior standing in all required courses and studio instruction plus passing the Piano Proficiency Examination. **(3 credits) Faculty**

ME 466 — Practice Teaching
Students are assigned to school systems where they teach under the supervision of the local directors of music and members of the Music Education Department of the Conservatory. A minimum of 300 clock hours at the practicum site is required. This practicum fulfills the requirement for the Massachusetts Teacher of Music Certificate at either the N-9 or 5-12 level. Prerequisite: Senior standing in all required courses and studio instruction plus passing the Piano Proficiency Examination. **(6 credits) Faculty**

Music History

Smith, Chair; Greenwald, Hallmark, Heiss, Labaree, Pinkham, Porter, Sandvik

Classroom Instruction

Freshman and Sophomore Core Curriculum

MHST 111 — Introduction to Musical Styles
An introduction to the comparative and historical study of musical styles. Designed to provide the foundation for the historical survey and specialized courses in the Music History curriculum. Through listening, reading, writing and discussion, the course will acquaint students with basic concepts of music and musical style, and with the technical vocabulary used to describe them. **(2 credits) Greenwald/Labaree**

MHST 112 — Survey of Music History I
A survey of historical and stylistic developments from the Middle Ages to 1600. This is the first course in a three-semester sequence correlated with courses in music theory and liberal arts. Prerequisite: MHST 111. **(2 credits) Hallmark**

MHST 211 — Survey of Music History II
The second semester of a three-semester sequence, covering historical developments in music between 1600 and 1830. Continuation of MHST 112. Prerequisite: MHST 111. **(2 credits) Hallmark/Porter**

MHST 212 — Survey of Music History III
The final semester of the music history sequence. Covers historical developments from 1830 to the present. Continuation of MHST 211. Prerequisite: MHST 111, 211. **(2 credits) Greenwald/Labaree**

Elective Courses

MHST 117 — Survey of Jazz History
A general survey of the origins and evolution of jazz and selected folk and popular styles. **(2 credits) Sandvik (Offered every fall)**

MHST 321 — Dramatic Vocal Music from Monteverdi to Handel
An historical survey of opera and oratorio in the Baroque era. Special emphasis on Monteverdi, Carissimi, Charpentier, Bach, and Handel. Prerequisite: MHST 111, 112, 211, 212. **(2 credits) Pinkham**

MHST 325 — Keyboard Music of Bach, Handel and Couperin
A study of representative harpsichord and organ works, the instruments for which they were intended, and their function in concert and in liturgy. Prerequisite: MHST 111, 112, 211, 212. **(2 credits) Pinkham (Not offered 92-93)**

MHST 334 — Defining Greatness, Three Case Studies: Machaut, Josquin, and Byrd
The issue of "greatness" is examined through a study of the music of three acknowledged "greats" from different periods of musical history: Guillaume Machaut (14th century), Josquin des Prez (15th and 16th centuries), and William Byrd (16th century). Prerequisite: MHST 111, 112, 211, 212. **(2 credits) Hallmark (Not offered 92-93)**

MHST 352 — Women and Music
Women composers and performers have frequently been absent from written histories of music, not because of their absence from music-making, but because of the way we have chosen to remember history. This course will explore issues surrounding women and music, and will consider in detail a number of individual women through the ages, including Hildegarde von Bingen, Comtessa de Dia, Tarquinia Molza, Laura Peverara, Francesca Caccini, Barbara Strozzi, Elisabeth-Claude Jacquet de la Guerre, Fanny Mendelssohn Hensel, Clara Schumann, Dame Ethel Smyth, Amy Beach, Ruth Crawford Seeger, and Bessie Smith. Emphasis will be on listening, reading, and live performance. Individual presentations and papers. Prerequisites: MHST 111, 112, 211, 212. **(2 credits) Hallmark**

MHST 366 — The Symphony from the Early Eighteenth Century through Beethoven
A study of the historical development of the symphony in the 18th century. Analysis of representative works from the earliest examples of the genre through masterworks of Haydn, Mozart, and Beethoven. Supplemental readings by critics and scholars from the 18th through the 20th centuries. Prerequisite: MHST 111, 112, 211, 212. **(2 credits) Faculty (Not offered 92-93)**

MHST 367 — Operas of Mozart
This course explores such topics as the libretto, musical characterization, vocal discourse, tonal relations, instrumental form and function, and current and past staging and interpretation through analysis and comparison of selected, diverse operas of Mozart. A goal of the course is to provide a basis for the criticism of Mozart's operas as they relate to each other as well as to later works which were influenced by them. Prerequisite: MHST 111, 112, 211, 212. **(2 credits) Greenwald (Not offered 92-93)**

MHST 371 — The Golden Age of Italian Opera: Rossini to Puccini
The Golden Age of Italian Opera surveys the conventions of nineteenth-century Italian Opera through the works of Rossini, Bellini, Donizetti, and Puccini. Students will examine changes in the libretto, musical structure, and the role of the singer through the development of each composer's personal style. Students will be expected to submit individual projects based upon musical and dramatic analysis of specific works. Texts: *The New Grove Masters of Italian Opera* and *The Golden Century of Italian Opera*. Prerequisite: MHST 111, 112, 211, 212. **(2 credits) Greenwald**

MHST 408 — Topics in Jazz History: African-American Folk Styles
A survey of African-American folk styles as they evolved from the seventeenth-century beginnings of slavery in the colonies to the mid-20th century. Emphasis will be on the development of the major genres: Spirituals, Gospel, Blues, and Ragtime. **(2 credits) Sandvik (Not offered 92-93)**

MHST 414 — The Classical String Quartet
The leading role of the string quartet in the classical period is examined through a study of representative quartets of Haydn, Mozart, and Beethoven. Prerequisite: MHST 111, 112, 211, 212. **(2 credits) (Not offered 92-93)**

MHST 415 — Schoenberg and Stravinsky: Old Rivals, A New View
The two dominant composers of the 20th century are studied in depth through examination of their music and their parallel careers. Prerequisite: MHST 111, 112, 211, 212. **(2 credits) Heiss**

MHST 416 — Contemporary Developments: Music from 1945 to the Present
The revolution in music after World War II is studied in terms of its major trends: extended serialism, electronic and aleatory music, return to free-atonality, new performance virtuosity, and improvisation. The music of several composers is examined to address the questions, "Who are the leading figures? Why is it harder now to tell who they are than it was earlier in the century?" Prerequisite: MHST 111, 112, 211, 212. **(2 credits) Heiss**

MHST 417 — Paris and Vienna, 1880-1920
Throughout western history both Paris and Vienna have individually and alternately provided a nurturing environment for artists and musicians. At the turn of the 20th century, however, both cities not only seemed to compete with one another by producing numerous artists of distinction, but also seemed to share a similar *fin-de-siècle* aesthetic that often united the artistic and literary concepts of decadence, exoticism, eroticism, and even violence with music that often rejects classical, tonal, and formal ideas. The objective of the course is to define the sources and influences of both the individual and shared musical milieux of these two cities at a particularly stimulating juncture in musical, cultural, and political history. Study of selected musical works, and individual projects. Prerequisite: MHST 111, 112, 211, 212. **(2 credits) Greenwald (Not offered 92-93)**

MHST 418 — Ives and Bartok: Composers as Creative Ethnomusicologists
Two composers of critical importance in our century will be studied in depth, with emphasis on their music and the social/ethnic context out of which it arose. Listening assignments, readings, in-class analyses, quizzes, two exams. Prerequisite: MHST 111, 112, 211, 212. **(2 credits) Heiss (Not offered 92-93)**

MHST 422 — Art Song in the Nineteenth Century
A study of the historical development of art song in the 19th century, with emphasis on stylistic analysis and performance of selected works by major and less well-known composers of the period. Prerequisite: MHST 111, 112, 211, 212. **(2 credits) Hallmark (Not offered 92-93)**

MHST 431 — Nineteenth-Century Program Music
This course will examine the relationship between textual ideas and music in instrumental works of the 19th century. Introductory classes will be devoted to the historical antecedents of this genre. Students will become acquainted with both preexisting literary texts and original philosophical tracts that generated these works. Emphasis will be placed upon the aesthetic origins of this music and on the analysis of those aesthetics in the music of various composers. Survey of the nineteenth-century catalog of works in this genre, with some works selected for intensive examination. Individual projects based on reading and analysis. Prerequisite: MHST 111, 112, 211, 212. **(2 credits) Greenwald**

MHST 438 — Ellington, Monk and Mingus
A study of the three greats, tracing through selected recordings the evolution of their individual musical styles, with particular attention to the influence of Ellington's style on Monk and Mingus. The historical context of the music and the issues surrounding the work of these men are illustrated through readings and study of transcriptions. Prerequisite: MHST 111. **(2 credits) Sandvik**

MHST 441 — Introduction to World Music
A study of the history, culture, and repertoire of four cultures: usually South Indian, Turkish, Balinese, and one other (e.g., Native American, Shona, Yoruba, Kpelle, Irish). Performance projects, transcriptions, analytic papers, quizzes on repertoire and terminology. **(2 credits) Labaree (Offered every fall)**

MHST 442 — Area Study in World Music
A study of the history, culture, and repertoire of a selected area of the world, or the study of a problem related to World Music's history, culture, or repertoire. Performance projects, transcriptions, analytic papers, quizzes on repertoire and terminology. Areas of study include Turkey, Africa, Indonesia, India, and Folk Music: Composition and Improvisation in Oral Tradition. **(2 credits) Labaree (Offered every spring)**

MHST 497 — Senior Portfolio (Music History majors)
A portfolio of papers written and submitted during the course of the student's work at NEC, presented to the department for review before graduation.

Elective courses anticipated for the 1993-94 academic year

Area Study in World Music
Art Song in the Nineteenth Century
Defining Greatness, Three Case Studies: Machaut, Josquin, Byrd
Introduction to World Music
Ives and Bartok: Composers as Creative Ethnomusicologists
Keyboard Music of Bach, Handel, and Couperin
Operas of Mozart
Paris and Vienna
Survey of Jazz History
The Symphony from Early 18th Century through Beethoven
Topics in Jazz History: African-American Folk Styles

Music Theory

Davidson, Chair; Adams, Burdick, Felice, Fletcher, Hoffmann, Maneri, Porter, Scripp, Stein

The undergraduate program focuses on developing the basic musicianship necessary to support the performance focus appropriate to a conservatory education in an applied instrument, composition, theory, or history. During the first two years the courses integrate various aspects of basic skills: analysis of music takes place in the sight-singing and ear-training courses; sight-singing and performance take place in courses which focus on writing and analysis skills. More specialized courses, as well as courses in twentieth-century music, are offered for the third and fourth years.

Sight-singing and Ear-Training Courses
The four performance courses (THYU 101, 102, 201, and 202) lead to a high degree of sight-singing literacy. Fluency in sight-singing and sight-reading is developed through a fixed-do pedagogy. The focus is on exercising skills through problem solving in performance, not on memorizing materials. Development of skills is measured by departmental exams in sight-singing (given twice each semester) and course work assigned by each instructor. Readings and papers are required. Ensemble music performed in class includes Bach chorales, string quartets, symphonies of Mozart, Haydn, Beethoven, and Dvorak, Renaissance vocal music as well as twentieth-century literature.

Counterpoint, Harmony
The three writing courses of the core program (THYU 107, 207 and 208) introduce the concepts and practices which form the basis of the Common Practice period. The voice leading and harmonic skills gained in a semester of species counterpoint and keyboard harmony are applied in the two semesters of harmony. Development of skills is measured by departmental exams and course work assigned by each instructor. Students' work and music of the masters is analyzed and performed in class.

First Year: The first semester of the undergraduate program stresses the development of aural skills. The second semester continues the aural training and adds a course which features keyboard, ear training and written work.

Second Year: The second year builds on the skills developed in the first year. It includes ear training and writing and analysis of music of the Common Practice period.

Third Year: In the third year students are required to take one semester of a twentieth-century topic and one semester of a 300-level theory course. The third year features courses which focus on the musical language of the 20th century, as well as a variety of courses including additional study of harmony, form and analysis. Other courses focus on the music of specific styles, periods, and composers. In addition, there are electives available in sixteenth- and eighteenth-century counterpoint, advanced solfège and microtonal music.

The orientation of these courses is to develop musical skills and an intellectual awareness of musical forms and structures. Courses integrate performance, analysis and practice so that the student can develop abilities which are directly applicable to musicians' daily experience.

A student's placement in the program depends upon individual ability and background as determined by sight-singing and written examinations. All incoming students will be expected to pass a Rudiments Examination before taking THYU 107 and 207. The exam will be given during Orientation and several times during the following semester. The examination will cover materials found in John Clough's *Scales, Intervals and Triads*, W.W. Norton.

Exams leading to advanced placement at NEC do not lead to the awarding of credit. Credit for courses from which a student is exempted by examination must be earned in higher level theory course offerings (see Transfer Credit policy, page 6).

Studio Instruction (THYU 100)

Classroom Instruction

THYU 101 — Solfège I
This first course assumes no background in reading music. Stresses knowledge of tonality as represented by scales and scale degree functions. The materials of the course feature melodies in major and minor keys, rhythms in standard meters, modulations to the dominant, the relative major, and the relative minor, and their use in small forms. Readings and papers may be assigned. Students become fluent in treble and bass clefs. Ensemble music includes Bach chorales and Mozart symphonies; dictation materials match the performance work. Departmental examinations focus on tonal and rhythmic materials within simple diatonic melodies. Readings and projects are required. Students must demonstrate sight-singing competence in the departmental examination in order to pass the course. **(3 credits) Faculty**

THYU 102 — Solfège II
The materials of the course feature melodies in most major and minor keys, increasingly remote modulations, complex rhythmic subdivision and syncopation, note identification in the treble, bass and alto clefs, and small forms. Score-reading skills continue to be emphasized in Bach chorales, classical symphonies and other vocal and instrumental scores. Readings and projects are required. In order to pass the course, students must demonstrate sight-singing competence on the departmental examination. Continuation of THYU 101. Prerequisite: THYU 101. **(3 credits)**

THYU 107 — Species Counterpoint and Keyboard Harmony
This course focuses on tonal vocabulary of the Common Practice period through melody, two-voice counterpoint, and introduction to diatonic harmony. Written work as well as keyboard performance is featured. Written examinations and one performance examination. Prerequisites: THYU 101, Rudiments Exam. **(2 credits) Faculty**

THYU 201 — Solfège III
Students' skills are applied in increasingly complex performance situations. The materials of the course include note reading and transposition using five clefs (treble, bass, soprano, alto and tenor), rhythms using changing time signatures and complex subdivisions, and tonal melodies featuring rapid modulation. Score-reading materials include Bach chorales in open score, Renaissance vocal music, Beethoven symphonies, and other instrumental scores with transposing instruments. Departmental exams stress performance in score reading using clefs and transposition. Students must demonstrate sight-singing competence in the departmental examination in order to pass the course. Prerequisite: THYU 102. **(3 credits) Faculty**

THYU 202 — Solfège IV
The fourth semester course features a wide range of musical materials necessary for insuring the development of sight-singing proficiency across various musical styles. Assignments include note reading and transposition in all seven clefs (in wide registers), advanced rhythmic problems in subdivision, syncopation, and conducting, as well as tonal and atonal melodies. Score-reading materials include complex vocal and orchestral repertoire (e.g., Brahms, Dvorak, and Debussy), as well as a wide range of diverse works in various musical styles. Students must demonstrate sight-singing competence in the departmental examination in order to pass the course. Prerequisite: THYU 201. **(3 credits)**

THYU 205 — Performance Techniques
This course builds on the skills established in THYU 102 and may be taken instead of 201. While it features the use of instruments in ensemble and sight-reading practice, singing of vocal music is included. Skills are developed in improvisation. Some written work is required, usually orchestration. Dictation of melodies in increasingly complex contexts, and of two-, three-, and four-part materials is featured. Prerequisite: THYU 102. **(3 credits) Maneri**

THYU 206 — Performance Techniques
Continuation of THYU 205. Prerequisite: THYU 205. **(3 credits)**

THYU 207 — Eighteenth- and Nineteenth-Century Harmonic Practices
This course focuses on the writing and analysis of progressions and phrases using the vocabulary of the Common Practice period. Modulation to close and distant keys to study tonal implications and directions. Analysis of representative examples. Prerequisite: THYU 107. **(3 credits) Faculty**

THYU 208 — Eighteenth- and Nineteenth-Century Harmonic Practices
Modulation to increasingly distant keys, mode mixtures, and minor subdominant relations. Continuation of THYU 207. Prerequisite: THYU 207. **(3 credits)**

THYU 303 — Twelve-Tone Music
A course in twelve-tone language including the development of twelve-tone compositional technique. The course will feature the construction of rows and how to develop harmonies and counterpoints within a twelve-tone context. Some time will be spent on the role of motives and on theme construction. Projects will include careful analysis of Schoenberg's Fourth String Quartet and the Phantasie for Violin and Piano. Students will write pieces ranging from duets to quartets. In-class performance of student work. Prerequisite: THYU 208. **(3 credits) Maneri**

THYU 304 — Introduction to Microtonal Music
Composition through harmony and counterpoint exercises, analysis, and performance of microtonal music. Written exercises in three to six parts will employ different scales and tone-rows modeled on the practice of Schoenberg. Discussion of melodic, harmonic, and rhythmic materials. In-class performance of student work. Prerequisite: THYU 208. **(3 credits) Maneri**

THYU 305 — Twentieth-Century Compositional Practices
Composition and analysis of music using selected techniques and structures employed by composers of the 20th century. Techniques include extension of the metrical-tonal system (early Stravinsky), atonal music (Schoenberg, Berg and Webern). In-class performance of student work. Prerequisite: THYU 208. **(3 credits) Hoffmann**

THYU 306 — Twentieth-Century Compositional Practices
Analysis of the techniques used in Twelve-Tone music (Schoenberg), Indeterminism (Cage), and Minimalism (Glass and Reich). In-class performance of student work. Continuation of THYU 305. Prerequisites: THYU 208, 305. **(3 credits)**

THYU 307 — Advanced Harmony
A continuation of THYU 208. Prerequisite: THYU 208. **(3 credits) Davidson**

THYU 308 — Advanced Harmony
Continuation of THYU 307. Prerequisites: THYU 208, 307. **(3 credits)**

THYU 315 — Analysis and Performance of Nineteenth-Century German Lieder
A course for instrumentalists and singers involving the study of selected German lieder highlighting the ways that text and music define musical form. The class will study musical means of defining song cycles such as "Dichterliebe" or "Winterreise" and different settings of the same text by several composers. Special attention will be given to the interaction of voice and instruments. Requirements include in-class performance, extensive listening, as well as oral and written analysis assignments. Prerequisite: THYU 208. **(3 credits) Stein (Not offered 92-93)**

THYU 316 — Analysis and Performance of Nineteenth-Century German Lieder
Continuation of THYU 315. Prerequisite: THYU 208. **(3 credits)**

THYU 325 — Analysis for Performers: Analytical Techniques for Tonal Music
Analytical tools for understanding musical form and language of the 19th century. Four analytical approaches will be presented and demonstrated by in-class performance: analysis of theme and variation form; Schenkerian analysis; study of large-scale form through sonata form; and a survey of nineteenth-century harmonic innovation. Prerequisite: THYU 208. **(3 credits) Stein**

THYU 326 — Analysis for Performers: Analytical Techniques for Twentieth-Century Music
Analytical tools for understanding musical form and language of the 20th century. Introduction to elements of twentieth-century languages, including study of modes, study of motive, set theory, and rhythm. Study of large-scale form. Prerequisite: THYU 208. **(3 credits) Stein**

THYU 405T — Advanced Solfège
A continuation of THYU 202, this course further expands sight-singing literacy to a point of fluency across a broad range of musical styles. The materials of the course include a review of solfège materials dealing with clefs (Dannhauser Vols. 3 and 4, Laz), interval studies (Edlund, Rueff), advanced rhythmic materials (Weber), as well as reading of scores which require multiple transpositions, and independent projects, including transcriptions. Readings in educational psychology and papers which address skill development are required. Prerequisite: THYU 202 or permission of instructor. **(3 credits) Scripp**
(Not offered 92-93)

THYU 406T— Advanced Solfège
In addition to being a fluent sight-reader, a graduate of this course will have the background to teach solfège and sight-singing literacy at any level. Course work will include individual projects featuring performance of scores drawn from repertoire and a survey of texts and pedagogies used in many different cultures. A written proposal for a solfège and ear-training curriculum is a requirement. Prerequisite: THYU 405T or permission of instructor. **(3 credits) (Not offered 92-93)**

THYU 411T — Sixteenth-Century Counterpoint
Study of sixteenth-century vocal style through the analysis and composition of canons and two-voice motets of Lassus. Readings in Pietro Aaron, Aldrich, Cook and Wittkower. Prerequisite: THYU 208. **(3 credits) Davidson**

THYU 412T — Sixteenth-Century Counterpoint
The expansion of concepts and skills acquired in 411T through the analysis and composition of motets and mass movements in 3 or 4 voices. Readings in Zarlino. Continuation of THYU 411T. Prerequisite: THYU 411T or permission of instructor. **(3 credits)**

THYU 413T — Invention in the Style of Bach
A study of eighteenth-century contrapuntal practice in two voices. Exercises in two-voice invention in the style of Bach. Analysis of Bach inventions. Prerequisite: THYU 208. **(3 credits) Hoffmann**

THYU 414T — Fugue in the Style of Bach
A study of eighteenth-century contrapuntal practices in three voices. Exercises in three-voice fugue in the style of Bach. Analysis of Bach fugues. Prerequisite: THYU 413T. **(3 credits) Hoffmann**

THYU 417T — Microtonal Composition and Performance
In this course, the half step is considered divided into six equal parts, producing a virtual pitch continuum. Through graduated singing exercises, students will learn to hear these intervals clearly. Students will write harmony, melody, and counterpoint exercises, exploring these new microtonal sonorities and learning to play them on their own instruments. Two pianos, tuned one quarter-tone apart, will be provided for the study of quarter-tone music. Time will be spent searching for a rhythmic language that accurately reflects the tonal implications of the music. Listening assignments in the music of Carillo, Haba, Wyshnegradski, Sims, Johnston, Maneri, and others. Text by Scott Van Duyne and Joseph Maneri. Prerequisite: THYU 208. **(3 credits) Maneri**

THYU 418T — Microtonal Composition and Performance
Continuation of THYU 417T. Prerequisite 417T. **(3 credits)**

THYU 420 — Pedagogy of Basic Skills
A course required for teaching assistants which prepares them for teaching beginning solfège and keyboard harmony. Readings in cognitive psychology, learning theory, and music pedagogy. Intensive analysis of video tapes of individual and group instruction. Permission of instructors. **(0 credits) Davidson, Scripp**

Opera

Moriarty, Chair; Enman, Harer, Roll

Classroom Instruction

OPRA 401T — Opera and Music Theater Workshop
An introduction to the basic techniques of opera and music theater presentation. Studies include preparation of arias and scenes. Class work also will include audition practice. **(2 credits) Roll**

OPRA 402T — Opera and Music Theater Workshop
Continuation of OPRA 401T. **(2 credits)**

OPRA 403T — Opera and Music Theater Workshop
Continuation of OPRA 402T. **(2 credits)**

OPRA 404T — Opera and Music Theater Workshop
Continuation of OPRA 403T. **(2 credits)**

Orchestral Conducting

Hoenich, Chair

Classroom Instruction

ORCH 465T— Orchestral Conducting
Study of basic beat patterns, subdivision, compound meters, preparatory beats, releases and rehearsal techniques; study of a classic symphony and recitatives. **(2 credits) Hoenich**

ORCH 466T — Orchestral Conducting
Continuation of ORCH 465T. Prerequisite: ORCH 465T. **(2 credits)**

Organ

Hayashi, Chair; Porter, Teeters

Advanced studies in the history of the organ and its repertoire, including church music, are available through selected graduate level courses in the Organ Department. These courses are open to juniors and seniors by permission of the instructor (see the Graduate Course Offerings, page 57). Students may have the opportunity to pursue studio instruction with different faculty members of the department. Assignments will be decided in consultation with the department chair.

Studio Instruction (ORG 100)

Classroom Instruction

ORG 413T — Elementary Thoroughbass
An introduction to the art of continuo playing. Systematic instruction in figured bass along with discussion of style. Weekly performances by participants, and some outside reading. Open to all keyboard majors. **(1 credit) Porter**

ORG 414T — Elementary Thoroughbass
Continuation of ORG 413T. Prerequisite: ORG 413T. **(1 credit)**

Piano

Chodos, Chair; Byun, Drury, Hodgkinson, Jochum, Maxin, Rosenbaum, Sherman, Stackhouse, Urban, P. Zander

Studio Instruction (PNO 100)

Classroom Instruction

PNO 130 — Piano Class
Piano instruction for non-majors. Levels assigned by audition during the first week of classes. Technique, interpretation, ensemble playing and reading skills. May be repeated for credit. **(1 credit) Urban**

PNO 347T — Piano Performance Seminar: Investigations of the Pianist's World, Music, and Concerns
Master classes and lecture-demonstrations given by NEC faculty and guest artists. Students are encouraged to play for artists other than their own teacher. May be taken in the sophomore, junior, or senior years. (Available for 1 credit to students who entered NEC prior to fall 1989.) **(2 credits) Jochum/Stackhouse**

PNO 348T — Piano Performance Seminar
Continuation of PNO 347T. **(1 credit) Chodos**

PNO 451T — Piano Pedagogy
Examination of methods, concept series, teaching materials, and literature from elementary through upper intermediate/early advanced levels. Overview of comparative educational philosophies and psychologies as related to piano teaching; guest speakers in special areas of concentration; introduction to Dalcroze Eurythmics and group piano teaching. Course format includes lecture, discussion, performance, reading and research assignments, plus practicum in conjunction with the Extension/Preparatory School Piano Department. **(2 credits) Stackhouse**

PNO 452T — Piano Pedagogy
In-depth work in the areas of teaching/learning philosophies and psychologies, specific individual projects, experience in sequencing material, and focus on practicum in conjunction with the Extension/Preparatory School Piano Department. Prerequisite: PNO 451T. **(2 credits)**

Strings and Guitar

Rosenblith, Chair; Anderson, Auclair, Brink, Buswell, Carr, Cirillo, Fine, Koff, Krasner, Lehner, Leisner, Lesser, Lowe, Magg, Nickrenz, Orleans, Palma, Seeber, R. Sullivan, Thompson, Trampler, Ushioda, Vilker-Kuchment, Wells, Wolfe

Studio Instruction (STR 100)

Classroom Instruction

STR 130T — Bass Class
Study of orchestral excerpts. Open only to bass majors. **(1 credit) Palma**

STR 140T — Chamber Music with Guitar
Coaching of chamber music with other instruments and voice in a master class format. The course will serve the needs of both students who require an introduction to chamber music and those who seek experience with more advanced, non-traditional repertoire. **(1 credit) Leisner**

STR 283T — Guitar Repertoire and Performance Seminar
Surveys of repertoire through in-class performance of the guitar's literature. Forum for the development of the student's performance ability. Issues addressed: style, interpretation, performance practice, stage deportment, and performance anxiety. In-class performances serve as a springboard for the discussion of these topics. **(1 credit) Anderson**

STR 284T — Guitar Repertoire and Performance Seminar
Continuation of STR 283T. Prerequisite STR 283T. **(1 credit)**

STR 383T — Guitar Repertoire and Performance Seminar
Continuation of STR 284T. Prerequisite STR 284T. **(1 credit)**

STR 384T — Guitar Repertoire and Performance Seminar
Continuation of STR 383T. Prerequisite: STR 383T. **(1 credit)**

STR 449T — Viola Class for Violinists
Violin students familiarize themselves with the clef, as well as certain distinctive viola techniques. Permission of instructor required. **(2 credits) Fine (Not offered 92-93)**

STR 459T — Aural Heritage of String Playing
Survey of the heritage of string performing artists and the schools they represent through sound recordings, written criticism and contemporary descriptions of performances. **(2 credits) Lesser (Not offered 92-93)**

STR 462T — String Pedagogy
Approaches and methods in the education of string players; historical development of techniques, pedagogical writings, guest lecturers. **(2 credits) Rosenblith (Not offered 92-93)**

Voice

Clickner, Chair; Craig, Decima, DeVoll, Fortunato, Garrett (leave of absence), Haber, Harer, Hodam, Katz, Kibbe, Pearson, St. Laurent, Semer, Vanstory, Zambara

Studio Instruction (VC 100)

Classroom Instruction

VC 161 — Voice Class
Designed to acquaint non-Voice majors with the basic principles of voice production and vocal technique. Students will be given guidance in vocal practicing techniques. **(1 credit) Graduate Teaching Assistant**

VC 162 — Voice Class
Continuation of VC 161. **(1 credit)**

VC 261 — Voice Class
Continuation of VC 162. **(1 credit)**

VC 262 — Voice Class
Continuation of VC 261. **(1 credit)**

VC 363T— Diction for Singers
Rules and techniques of accurate pronunciation, enunciation and projection of French, Italian, and German using the International Phonetic Alphabet. Class discussions, performances and critiques; written and oral examinations. Text: *Diction* by John Moriarty. **(2 credits) Vanstory**

VC 364T— Diction for Singers
Continuation of VC 363T. Prerequisite: VC 363T **(2 credits)**

Wind Ensemble Conducting

Battisti, Chair

Studio Instruction (WNDEN 100)

Classroom Instruction

WNDEN 401T — Woodwinds and Brass: Development and Literature
Survey of woodwind, brass, and percussion ensemble repertoire, small and large wind ensembles/bands, from the 16th to 20th centuries. Attention is given to the preparation of works from this repertoire for concert performance. **(2 credits) Battisti**

WNDEN 402T — Woodwinds and Brass: Development and Literature
Continuation of WNDEN 401T. Prerequisite: WNDEN 401T. **(2 credits) (Not offered 92-93)**

WNDEN 487T — Wind Ensemble Conducting
Study of basic beat patterns, subdivision, compound meters, preparatory beats and releases; performance practice and rehearsal techniques for amateur and semiprofessional ensembles; application of techniques to eighteenth-, nineteenth-, and twentieth-century repertoire (wind ensemble and orchestra). Prerequisite: one year of conducting study in an undergraduate conducting course, or permission of instructor. **(2 credits) Battisti**

WNDEN 488T — Wind Ensemble Conducting
Continuation of WNDEN 487T. Prerequisite: WNDEN 487T. **(2 credits) (Not offered 92-93)**

Woodwinds

Wrzesien, Chair; Annis, Buyse, Dunkel, Eifert, Genovese, Heiss, Hobson-Pilot, Krueger, Martin, Radnofsky, Ranti, Rapier, Robison, Ruggiero, F. Smith, Svoboda, Thorstenberg, Tyson, Wakao, Webster, Wright

Studio Instruction (WW 100)

Classroom Instruction

WW 327T — Woodwind Performance Seminar
This seminar seeks to define and explore the professional culture of wind playing. Emphasis on the repertoire of flute, clarinet, oboe, and bassoon, with piano; saxophone and horn students admitted with the instructor's permission. Chamber music for winds may be included as enrollment permits. **(2 credits) Robison**

WW 328T — Woodwind Performance Seminar
Continuation of WW 327T. **(2 credits)**

Chamber Music Program

The Chamber Music Program establishes approximately fifty faculty-coached groups per semester. Students are assigned on the basis of audition. Although space in Chamber Music is limited, especially in the first year of study, assignments ensure that the requirements of each major are fulfilled.

Groups are coached for ten one-and-a-half hour sessions each semester, and considerable additional rehearsal time is expected. Many groups perform at chamber recitals at the end of each semester. Highly qualified groups may compete to play in the Jordan Hall at NEC honors concerts held each semester.

Chamber Music credit is earned as follows:
Students may earn a maximum of one credit hour per semester by full participation and performance in the Chamber Music Program.

NEC Honors Ensembles
Each year the Conservatory selects five exceptional chamber groups—including a string quartet, a brass quintet, a woodwind quintet, and a jazz ensemble—to become NEC honors ensembles. Students receive a stipend and are required to perform 10 concerts a year in the greater Boston area. These may include the "Midday Music Series" at the Federal Reserve Bank, well known university, community, and church recital series, and appearances on WGBH-FM's "Off the Record" and "Morning pro musica." Each honors group also gives a recital in Jordan Hall at NEC. In the recent past, the NEC Honors Brass Quintet placed first in the Woodwind/Brass division at the Coleman Chamber Ensemble Competition in California, while the Honors String Quartet placed second in the String division. The honors ensembles are coached by faculty members.

Ensembles

NEC Symphony Orchestra
The Symphony Orchestra was founded in 1902 by George Chadwick and has been an integral part of Boston's musical life ever since. Conducted by Richard Hoenich, director of Orchestral Activities at NEC, the Symphony Orchestra gives six to eight concerts a year in Jordan Hall at NEC. The function of the Orchestra is to provide training in the standard symphonic repertoire, as well as in the less frequently explored literature, ranging from pre-Bach to contemporary music. Members of the Orchestra also participate in NEC Opera Theater productions and occasionally perform at various special events.

A regular feature of the Symphony Orchestra program involves working with distinguished guest conductors from around the world in reading rehearsals and concert presentations. During past seasons, the Orchestra has worked with Kazuyoshi Akiyama, Sergiu Comissiona, Dennis Russell Davies, Sir Colin Davis, Leon Fleisher, Lukas Foss, Leon Kirchner, James Levine, Witold Lutoslawski, Kurt Masur, Seiji Ozawa, Mstislav Rostropovich, Alexander Schneider, Michael Tilson Thomas, Sir Michael Tippett, and Christoph von Dohnányi.

NEC Philharmonia

The Philharmonia, directed by Richard Hoenich, presents four or five concerts annually in Jordan Hall at NEC. In addition, this full-scale orchestra participates in Opera Theater productions and may perform in Conservatory festivals. Emphasis is placed on standard orchestral repertoire with special concentration on basic orchestral training, both technical and stylistic.

Wind Ensemble

The Wind Ensemble, conducted by Frank L. Battisti, offers students an opportunity to play the significant literature for wind, brass, and percussion instruments composed from the Renaissance to the 20th century. Each year a number of faculty members and outstanding students appear as soloists in the Wind Ensemble concert programs. Besides playing four to five concerts a year in Jordan Hall at NEC, the Wind Ensemble performs at the Isabella Stewart Gardner Museum and at various schools in greater Boston. The ensemble has performed at numerous national music conferences. Through these performances and their recordings, the NEC Wind Ensemble has established a reputation as one of the country's premier wind ensembles.

NEC Jordan Winds

The NEC Jordan Winds, conducted by Michael Webster, perform a challenging variety of woodwind, brass, and percussion repertoire, ranging in size from octet to full wind ensemble, and in style from Gabrieli to Varèse and from Mozart to living composers. Important works that are sometimes neglected because of unusual instrumentation form an integral part of four annual Jordan Hall at NEC concerts. Readings of standard orchestral repertoire fill out a program designed to stimulate and improve each member's ensemble skills.

Conservatory Chorus

The NEC Chorus, under the direction of Tamara Brooks, devotes itself to the study and performance of great choral works from medieval to modern times. Each year the Chorus gives four concerts and in some seasons appears with the Boston Symphony Orchestra. The Chorus has made numerous recordings and has been selected many times to perform at national and regional conferences.

Members of the NEC Chorus have had the opportunity to participate in concert tours in the United States and abroad. The Chorus has toured Russia, Spain, and Puerto Rico; performed in Israel at the invitation of the Israeli government; and twice toured Europe. Most recently, the Chorus toured Romania, Bulgaria, and China.

Chamber Singers

A select group of students, the Chamber Singers perform music from the Renaissance through the 20th century. In 1991, the group toured Taiwan and Japan. Students assigned to Chamber Singers should expect to be in both the NEC Chorus and Chamber Singers. By permission of the instructor, students may be granted ensemble credit for participation in Chamber Singers alone. Undergraduates may take Chamber Singers for elective credit.

Recital Chorus

The Recital Chorus, which provides sight-reading practice and ensemble training, gives two concerts a year. Students majoring in Choral Conducting have an opportunity to rehearse and perform with this ensemble.

Opera at NEC

The Opera Department of New England Conservatory, under the direction of John Moriarty, offers a comprehensive training program designed to equip singers with the skills needed by present-day performers. In addition to musical coaching in roles and scenes, instruction is given in acting, stage makeup, movement, stage technique, and audition technique. The Opera Theater and Opera Studio are open by audition to full-time graduate students only, although on rare occasions an exceptionally gifted undergraduate may be admitted. Auditions take place after matriculation. Students are limited to two years of participation in the Opera Studio/Theater program.

The NEC Opera Theater produces two full-scale operas and a series of opera scenes performances each year. In the recent past, the Opera Theater program has produced Cavalli *L'Egisto*, Chabrier *L'Etoile*, Strauss *Die Fledermaus*, Mozart *Cosi Fan Tutti*, Menotti *The Medium*, Prokofiev *La Duenna*, Verdi *Falstaff*, Mozart *Marriage of Figaro*, Puccini *La Bohème*, Britten *Albert Herring*, Floyd *Susannah*, Stravinsky *The Rake's Progress*, and Poulenc *Dialogues of the Carmelites*.

Opera Studio is a one-year course in which students study and perform opera scenes and serve as opera chorus in the year's major productions. Students who have completed one year in Opera Studio may audition for Opera Theater.

The Bach Ensemble

The Bach Ensemble is a select group that performs Bach's works on modern instruments. The ensemble, directed by John Gibbons, focuses on works such as the Brandenburg Concertos, the orchestral suites, the concertos for violin and harpsichord, and the cantatas. Repertoire, however, is not limited to Bach's works. The ensemble performs twice a year, in a chamber music setting with one musician on each part. **Neither chamber music nor ensemble credit is given for participation in this ensemble.**

Historical Performance Ensemble

Directed by John Gibbons, the Historical Performance Ensemble performs vocal and instrumental music through the Romantic period, using reproductions of original instruments. The Historical Performance Department has a collection of wind and string instruments, including harpsichords, available for student use. Participation is required of Historical Performance majors.

Jazz Ensembles

Small ensembles, coached by Improvisation/Jazz Studies Department faculty, perform a variety of traditional and contemporary instrumental and vocal jazz repertoire. Groups include Jimmy Giuffre's ensemble for five saxophones and rhythm section, a contemporary funk ensemble coached by Bob Moses, and Dominique Eade's jazz choir. Other ensembles are coached by faculty members George Russell, John McNeil, George Garzone, and William Thomas McKinley, and graduate assistants. The ensembles each perform several times a year in Conservatory concerts. Participation in one or more of these ensembles fulfills the performance requirement for all Jazz Studies majors.

The NEC Jazz Big Band, directed by Scott Cowan and George Russell, performs classic and contemporary big band music in a variety of concert settings. Since its inception, the band has won critical acclaim for a number of recordings as well as for performances throughout the country. Each year the band performs at least one concert under the direction of a noted guest artist. In the past these have included such prominent musicians as Muhal Richard Abrams, John Lewis, Dizzy Gillespie, Gunther Schuller, Gil Evans, Gerald Wilson, and Randy Weston. In addition,the band regularly performs the music of co-director and resident arranger/composer George Russell. The band is open to all Conservatory students by audition.

Contemporary Improvisation Ensembles

Contemporary Improvisation ensembles provide vehicles for the rehearsal and performance of Third Stream music, including partially notated/partially improvised music, totally improvised pieces with formatic bounds only, "jazz"-type improvisations using flexible instrumentation and concepts, and explorations of music of various non-Western cultures. Repertoire ensembles are supervised by department faculty and perform music of various styles in departmental concerts throughout the school year. The freshman ensemble introduces freshmen to techniques of improvisation and ensemble playing, drawing on music from diverse sources.

Contemporary Ensemble

The Contemporary Ensemble, directed by John Heiss, presents several concerts annually at the Conservatory and in greater Boston. In recent seasons the ensemble has performed under the auspices of the Fromm Foundation at Harvard, the International Society for Contemporary Music at Northeastern University, and WGBH-FM. The repertoire ranges from Stravinsky, Schoenberg, and Ives to modern masterpieces by Berio, Carter, and Ligeti. The ensemble performs works by prominent local faculty, and NEC student composers. Recent guest composers have included Boulez, Messiaen, Schuller, Maxwell-Davies, Tippett, Harbison, and Lutoslawski. For several years, the Contemporary Ensemble has won major grants from the Rockefeller Foundation and the Massachusetts Cultural Council in support of special projects for new music. No large ensemble credit is given for participation in the Contemporary Ensemble; students may receive one chamber music credit if the instructor guarantees at least 15 hours of coaching during the semester.

Percussion Ensemble

The Percussion Ensemble, directed by Frank Epstein, performs twice a year in Jordan Hall at NEC and makes appearances throughout greater Boston. The repertoire, while selected to suit the needs and abilities of the students, has included premières of works by such composers as Irvin Bazelon, Christopher Rouse, Tibor Pusztai, John Harbison, Stanley Leonard, and James Hoffmann. Guest artists appear with the ensemble, and there are opportunities for solo performances. The ensemble is open to all percussionists. Two years of participation are required of all undergraduate percussion majors.

NEC Brass Ensemble

The NEC Brass Ensemble, directed by Frank L. Battisti, performs two concerts at the Conservatory each year plus off-campus concerts at the Gardner Museum, Old South Church, and other venues in the city. Repertoire consists of original and transcribed music from the 16th through the 20th centuries for groups ranging in size from 8 to 25 players. There are opportunities for solo student performances with the ensemble. Membership is open to undergraduate and graduate brass players. No ensemble or chamber music credit is given for participation in this ensemble.

New England Trombone Choir at NEC

The New England Trombone Choir at NEC brings together NEC students and professional NEC alumni in an ensemble that performs both transcriptions and music written originally for trombone ensemble. Members of the Trombone Choir are encouraged to work on arrangements for possible performance, and both faculty and student composers at NEC provide the group with new material. In addition to an annual concert with the NEC Percussion Ensemble, the Trombone Choir performs several concerts each year in Boston and on tour. Participation is required of all trombone majors. Alumni may join if they commit to the full rehearsal and performance schedule. Majors may earn chamber music credit for the Trombone Choir if they are not assigned to a chamber music group.

Concert Recording

All concerts by Conservatory performing organizations are recorded. These recordings are available for class work and private listening and represent a major resource in all musical periods and styles. The Conservatory reserves the right to use these recordings to promote the school and raise money for the scholarship fund. All students who participate in Conservatory performances and recordings release New England Conservatory from any obligation, financial or otherwise.

Undergraduate Ensemble Participation and Credit

Ensembles are a focal point of the Conservatory's musical life, and participation in them is required of all undergraduates.

Ensemble requirements
The following schedule of ensemble requirements must be observed by all students enrolled in Bachelor of Music and Undergraduate Diploma programs:

(1) Orchestral and wind ensemble instrument majors are placed by audition in at least one, sometimes two, and occasionally three of the following ensembles:

Symphony Orchestra
Philharmonia
Wind Ensemble
Jordan Winds

Orchestral and wind ensemble instrument majors are required to participate in ensembles for a minimum of eight semesters. A student may audition for ensembles after fulfilling this requirement but preference for ensemble placement will be given to students who have yet to fulfill the requirement.
(2) Vocal Performance, Keyboard (not including Harpsichord), Composition, Guitar, and Music History majors are placed by audition in one or more choral groups.
(3) Historical Performance majors are placed in the Historical Performance Ensemble.
(4) Jazz Studies majors are placed in jazz ensembles. Jazz Composition majors are not required to participate in ensembles.
(5) Contemporary Improvisation majors are placed in Contemporary Improvisation ensembles.
(6) Music Education and Theoretical Studies majors are placed in ensemble(s) as determined by their principal instrument or vocal study.
(7) All orchestral instrument majors in the Undergraduate Diploma program are required to participate for credit in large ensembles for six semesters.
(8) String majors who are part-time and registered for studio (or *Beyond-Degree Studio*, see page 9) are required to participate in ensemble. However, if the ensemble requirement has been fulfilled, undergraduate students may take ensemble for zero credit.

Ensemble credit is earned as follows:
(1) All students earn one semester credit hour toward their degree by full and active participation in the foregoing schedule.
(2) Permission to participate in an ensemble of the student's choice substituted in place of the foregoing ensemble schedule must first be obtained from the department chair of the student's major, the director of the ensemble in which the student wishes to participate, the director of the ensemble required by the student's major, and then from the Dean.
(3) Ensemble credit may fulfill elective credit requirements after the degree requirement in ensemble has been fulfilled.

(4) In order to earn credit a student must register for the appropriate ensemble using the following course codes:

STR 110	Guitar Ensemble
ORCH 110	Instrumental Ensemble
IMPRV 110	Jazz Ensemble or Contemporary Improvisation Ensemble
HP 110	Historical Performance Ensemble
CHOR 110	Vocal Ensemble

(5) Students register and receive credit for only one ensemble per semester; however, they may participate in more than one ensemble per semester.

Graduate Ensemble Participation

Students in both the Master of Music and Graduate Diploma instrumental performance programs (with the exception of Accompaniment, Organ, Piano, and Contemporary Improvisation majors) are required to participate in an ensemble for a minimum of four semesters. Orchestral and wind ensemble instrument majors are placed by audition in at least one, sometimes two, and occasionally three of the following ensembles:

Symphony Orchestra
Philharmonia
Wind Ensemble
Jordan Winds

Vocal Pedagogy and Vocal Performance majors in the Master of Music and Graduate Diploma programs are required to participate in a vocal ensemble for at least two semesters. This requirement may be fulfilled by participation in opera theater, opera studio, or chorus. Students are admitted to all vocal ensembles by audition.

1) Students must register for these ensembles, even though they are for no credit, using the following course codes:

ORCH 510	Instrumental Ensemble
JS 510	Jazz Ensemble
HP 510	Historical Performance Ensemble
OPRA 510	Opera Studio and Opera Theater
CI 510	Contemporary Improvisation Ensemble
CHOR 510	Vocal Ensemble

2) Students may audition for ensembles after they have fulfilled their ensemble requirement but preference for ensemble placement will be given to students who need to fulfill the requirement.
3) Students register for only one ensemble per semester (for zero credit); however, they may participate in more than one ensemble per semester.
4) String majors who are part-time and registered for studio (or *Beyond-Degree Studio*, see page 41) are required to participate in ensemble.

GRADUATE ACADEMIC REGULATIONS AND INFORMATION

Responsibility

Responsibility and authority for the admission, continuance, promotion, and graduation of students is vested in the President, the Provost and Dean of the College, and the Faculty Council. New England Conservatory of Music reserves the right to refuse, suspend, or cancel the registration of any student whose acceptance or continued attendance is considered to be detrimental to the best interests of the student or the college.

Student Services personnel available to assist students include:

Peter Row
Provost and Dean of the College

Diane Schavone
Assistant to the Provost

Karen S. Cowman
Associate Dean of Students

Jill Finkelstein
Assistant to the Associate Dean of Students

Alan Fletcher
Associate Dean for Curriculum

Ellen Bender
Coordinator of Academic Advising/Undergraduate Advisor

Barbara Anderson
Graduate Advisor

Linda Zorek
Coordinator of Foreign Student Services

Martha Garris
Dean's Office Information Coordinator

Marguerite L. Daly
Registrar

Ellen Wess
Assistant Registrar

Anthony D'Amico
Director of Residential Life

Marjorie Chebotariov
Administrative Coordinator of Orchestra and Chamber Music

Jean Morrow
Director of Libraries

The Provost and Dean of the College delegates authority to the Associate Dean of Students and the Associate Dean for Curriculum.

Students are responsible for reading the catalog, understanding their degree programs, and acquainting themselves with the current academic regulations found in the catalog and its supplements. The degree program for each major, described in the catalog, under which the student enters the Conservatory determines the student's requirements for graduation. In case of course unavailability or irreconcilable scheduling problems, course equivalencies or substitutions will be granted at the discretion of the department chair of the student's major and with the concurrence of the Dean. Academic and other institutional regulations are subject to periodic review and revision. Such revision becomes effective at the time of its announced implementation or with the publication of successive catalogs or their supplements.

A full list and description of Conservatory policies concerning academic regulations and student behavior is found in the Student Handbook. **It is every student's responsibility to read and understand those policies.**

The Conservatory complies with the "Student Right to Know Act" and the "Crime Awareness and Campus Security Act." Please consult the Student Handbook for further information.

Advising

Curricular Advising

The undergraduate and graduate advisors provide academic counsel for all students enrolled in degree/diploma programs. Students seeking information or counsel on any matter regarding their programs of study should consult their curricular advisor. The Doctor of Musical Arts Committee advises DMA students.

Faculty Advising

Students' studio instructors may serve as faculty advisors. In some departments, department chairs or their designates serve in this capacity. Faculty advisors provide advice regarding students' career goals.

Registration

Priority in registration is given to students according to class year. Registration occurs four times a year: in April for the fall semester; in October for the spring semester; and during orientation each semester for new students. Late registration occurs each semester during the first week of school. Late registrants will be charged a late registration fee (see Fees, page 65). Students returning from inactive may register during the regular registration periods or during the first week of school at no charge. When students sign their registration form they accept responsibility for all tuition and fees set forth by New England Conservatory of Music.

Should a student decide to go inactive or withdraw from the Conservatory after registering for courses, it is the student's responsibility to notify the Dean, in writing, prior to the first class day of the semester. Failure to provide such notification will result in an obligation to pay a percentage of the tuition and fee charge (see Tuition, Fees, and Refunds, pages 64-66).

All students must verify that their registrations accurately reflect their class schedules. Students register for all degree requirements as outlined in the Programs of Study, including no-credit requirements such as promotionals and recitals. For

courses that require an audition or instructor consent, students are required to obtain the instructor's written permission **prior to registering.**

Students must provide proof of completion of the bachelor's degree to the Registrar's Office prior to October 15. An official transcript from the prior institution attesting to the award of the baccalaureate degree is considered acceptable proof.

Residency Policy

Graduate students are required to be full-time (a minimum of 8 credit hours per semester for the Master of Music and DMA programs; 6 for the Graduate Diploma program) for the first two semesters of study. Students who feel they have a compelling reason to pursue part-time study in the first two semesters may petition the Dean's Office prior to registration. Students may not complete their degree/diploma requirements in an accelerated fashion such that they would be charged less than the tuition for four full-time semesters (five semesters for DMA).

International Students

All students whose native language is not English who score below 500 on the TOEFL (Test of English as a Foreign Language) must take Intensive English (INT 513T/514T or INT 515T/516T). This course is designed to be taken with studio instruction and ensemble, and carries 4 non-degree credits. For details, students should see the Foreign Student Academic Advisor. Additional information can be found in the International Student Handbook which is available in the Dean's Office.

Attendance

It is the responsibility of all students to be aware of the attendance policy in effect in each course, studio, and ensemble.

Conservatory students may be excused from classes for the following reasons: a death in the family, illness (written documentation is required), jury duty.

Outside professional commitments are not considered excusable absences.

The Massachusetts Legislature has enacted and the Governor has signed into law Chapter 375, Acts of 1975, the following addition to Chapter 151C of the General Laws:

Any student in an educational or vocational training institution other than a religious or denominational educational or vocational training institution, who is unable, because of his religious beliefs, to attend classes or to participate in any examination, study, or work requirement on a particular day shall be excused from any such examination or study or work requirement, and shall be provided with an opportunity to make up such examination, study, or work requirement which he may have missed because of such absence on any particular day; provided, however, that such makeup examination or work shall not create an unreasonable burden upon such school. No fees of any kind shall be charged by the institution for making available to the said student such opportunity. No adverse or prejudicial effects shall result to any student because of his availing himself of the provisions of this section.

The Conservatory expects entering students to arrive by the first day of orientation (fall or spring semesters). **Students who arrive after the last day of add/drop and late registration will not be allowed to register.**

The Student Handbook contains additional information on attendance policy.

Credit Loads and Enrollment Status

Enrollment status is determined by the number of credits a student is taking and is defined as full-time, part-time, half-time, and less than half-time. These definitions differ according to a student's program.

	Full-time	Part-time	Half-time	Less than half-time
Master of Music:	8-10	fewer than 8	4	fewer than 4
Doctor of Musical Arts:	8-10	fewer than 8	4	fewer than 4
Graduate Diploma:	6-8	fewer than 6	3	fewer than 3
Artist Diploma:	All Artist Diploma students are considered full time. The normal course load is 4 credits. Additional credits may be taken only with the approval of the Artist Diploma Committee.			

Students registered for less than the minimum full-time load are billed on a per-credit basis. A change in enrollment status may affect financial aid. Students should therefore consult with the Financial Aid Office if they are considering becoming a part-time student (see Residency Policy above).

Student Classification

Enrolled: Students who are admitted into and initially registered for a degree/diploma program are *enrolled*.

Active: Students who are enrolled in a degree/diploma program and who are currently registered are classified as *active*.

No Credit: Students who have completed all credit requirements for the degree/diploma sought and are in the process of completing remaining zero-credit requirements are classified as *no credit*.

Inactive: Students who have indicated in writing their intent to temporarily suspend their studies or who are not currently registered are classified as *inactive*.

Withdrawn: Students who have indicated in writing their intent to discontinue in a degree/diploma program are classified as *withdrawn*. Students who transfer to another school are considered *withdrawn*.

Suspended: Students who, for academic or disciplinary reasons, are removed from their degree/diploma program for one or more semesters are classified as *suspended*.

Dismissed: Students who, for academic or disciplinary reasons, are removed from a degree/diploma program are classified as *dismissed*.

Enrolled active students maintain their active status by registering at the regular registration period (October or April) for the next semester.

Enrolled active students who fail to register during the regular registration period thereby indicate their intention not to return as active students for the next semester ***and thereby also forfeit their financial aid for the next semester.*** These students will be classified as *inactive*.

Enrolled inactive students who intend to return to active status must:
(1) indicate in writing to the Dean's Office their intent to return
(2) either by audition or conference, satisfy the department in which they are majoring that they are prepared to resume studies in their major field
(3) pay outstanding bills and tuition deposit
(4) verify the status of their financial aid file and
(5) register during a regular registration period (October or April).

Failure to fulfill the obligations above by the regular registration schedule will jeopardize financial aid status and forfeit priority registration.

Enrolled inactive students will remain in the inactive category until they register for the semester in which they plan to resume their studies as active students, or until they withdraw from their degree/diploma program.

A student who withdraws from a degree/diploma program must reapply to the Office of Admission to return to NEC.

Should a student decide to go inactive or withdraw from the Conservatory after registering for courses, it is the student's responsibility to notify the Dean, in writing, prior to the first class day of the semester. Failure to provide such notification will result in an obligation to pay a percentage of the tuition and fees (see pages 64-65).

Inactive/Withdraw Policy

(1) If a student goes inactive or withdraws from school at any time during a semester, grades of "W" will be recorded on the transcript for all registered courses for that semester and no credit will be granted.

(2) If a student goes inactive or is assigned inactive status due to medical reasons, only after 12 weeks into the semester may he/she request grades or incompletes in all classes and studio. The decision to grant grades or incompletes is at the discretion of the instructors. In exceptional cases the grade "Incomplete" may be overruled by the Dean, in which case a "W" will be assigned. Otherwise, a "W" will be recorded on the transcript for each course.

(3) If, in any of the above situations, a student chooses and is granted an Incomplete in a class, the designation "INC" will remain on the transcript. Incompletes must be made up by the end of the first two weeks of the semester in which the student returns to active status at the Conservatory. If the Incomplete deadline is not met, a grade of "F" will be assigned.

(4) Students returning to the Conservatory from inactive status must apply directly to the Dean's Office in writing. No reapplication through the Office of Admission is necessary. All grades previously earned in a degree/diploma program will be retained, pending review of the student's record.

(5) Students wishing to return to the Conservatory from withdrawn status must reapply through the Office of Admission. The student's previous academic record will be reviewed, after which all or some previously earned course credits and grades will be retained at the discretion of the Dean. The student may be asked to meet with the Dean as part of the readmission process.

All master's degree program requirements must be completed in a maximum of five years from the time of matriculation.

Suspension/Dismissal Policy

(1) If a student is suspended or dismissed from New England Conservatory at any time during a semester due to disciplinary reasons, grades of "W" will be recorded on the transcript for all registered courses for that semester.

(2) If a student wishes to return to the Conservatory after having been suspended from a degree/diploma program, a written request should be sent to the Dean's Office. The Academic Probation Committee will review the student's record and, along with the department chair, will consider the student's readmission.

(3) If a student wishes to return to the Conservatory after having been dismissed from a degree/diploma program, the student must reapply through the Office of Admission. In addition, a written request should be sent to the Dean's Office. The student will be required to meet with the Dean and the department chair *before* application for readmission will be considered.

(4) If a suspended or dismissed student is readmitted to the Conservatory, previously earned NEC course credits will be applied toward the degree/diploma only after careful review by the academic advisor and appropriate faculty. Previously earned studio credit will be granted based on studio level determined by the readmission audition.

Student Class Year

The class year of students is determined by a combination of the number of credits earned and the most recent promotional passed:

Program	Credits	Promotional passed*
Graduate Diploma		
P1	0 - 11	N/A
P2	12+	1st to 2nd year
Master of Music		
G1	0 - 15	N/A
G2	16+	1st to 2nd year

*Not all majors require a promotional, but some may require another type of evaluation. See individual Programs of Study. Advancing to the second year in the Master of Music/Graduate Diploma programs includes passing a promotional evaluation for most majors (see page 41).

Add/Drop

Courses may be added or dropped during the add/drop period (see Academic Calendar). Dropped courses will not appear on the student's record. Students must obtain their advisor's approval to add or drop ensemble and studio instruction. Graduate Diploma students, students pursuing a second Master of Music degree, and students on Academic Probation must see their advisor to add or drop a course.

After the add/drop period, students must withdraw from courses; a grade of "W" will appear on the transcript. Students may not withdraw from courses during the final two weeks of classes. (See the Academic Calendar for the last day each semester to withdraw from courses.)

Students may not drop or withdraw from a promotional (see Promotionals and Graduation Recitals, pages 41).

Transfer Credit

The Dean's Office reserves the right to award transfer credit from accredited institutions comparable to NEC. **Four graduate credits with a grade of B or better are the maximum permitted for transfer toward the master's degree elective credit requirements, before or after matriculation.** Students may transfer credit earned only in courses that do not duplicate courses offered at NEC. Studio credits are not transferrable. Transfer credits are added to the total credits, but they are not averaged into the CGPA.

After matriculation any of the maximum four credits may also be transferred according to the following:

For English-speaking students:
All master's degree students who fail or withdraw from NEC elective courses may substitute four credits earned in courses that do not duplicate courses taken at NEC. Approval must be granted in advance by the Graduate Advisor.

For students required to take Intensive English:
Master's degree students required to take Intensive English may transfer up to four credits toward the elective credit requirement to be approved in advance by the Graduate Advisor.

Only those credits earned in NEC's summer school may be applied toward the Graduate Diploma program. These credits must be approved in advance by the Graduate Advisor.

The D.M.A. Committee reviews requests to transfer credit from other doctoral programs.

Auditing

Only matriculated students may audit a class. The student must obtain the instructor's signature and pay an audit fee in addition to the tuition fee. A record of the audited course will appear on the transcript with the notation AUD. Credit will not be granted retroactively for a course in which a student has been registered as an auditor.

Master's students generally may not audit an undergraduate language class to fulfill a language degree requirement (see Master's Language Requirements, page 41).

Special Students

Special students are non-matriculated students taking courses for credit (they may not audit courses). Application takes place at the beginning of the fall and spring semesters. Special students are accepted into classes only as space permits, and with the permission of the instructor. No degree or diploma award may be conferred on special students. Special students registered for studio in the String department are required to participate in ensemble. **For information and application contact the Registrar's Office.**

Grading System

Studio instruction, course work:

Grade	Quality Points
A	4.0
A-	3.7
B+	3.3
B	3.0
C	2.0
F	0
W	0
INC	0

Ensemble, chamber music, promotional evaluation:

P	Pass	0
U	Unsatisfactory	0
W	Withdrawal	0
IP	In Progress	0

Recital:

P	Pass	0
U	Unsatisfactory	0

For the recital, only the grade of P (Pass) is recorded on the transcript. The grade of IP (In Progress) remains permanently on the transcript only for promotionals.

Course Credit

Generally, one credit equals 15 hours of class instruction per semester. Exceptions to this equivalency occur in studio instruction and ensemble.

Grade Point Averages

A grade point average (GPA) is calculated for each student at the end of each semester. A GPA is computed by first multiplying the credits for each course by the quality points for the grade received in that course. The sum of these products is then divided by the total number of credits attempted in the semester. Credits for courses in which a grade of P, INC, IP, or U is given are not used in the GPA computation. When an INC is replaced by a letter grade, the GPA is recalculated.

A cumulative grade point average (CGPA) is the sum of all quality points divided by the sum of all averaging credits. Transfer credits are not included in the CGPA. NEC summer school grades which are applied to a degree program are computed the same as semester grades.

The designation ND (Non-Degree) after a grade signifies that the grade and the credit received does not apply toward the degree/diploma being sought at the Conservatory.

Grade Changes

A grade may be changed only to correct an error in calculation or recording. All grade changes must be approved by the Dean. Petitions for grade changes must be submitted by the instructor to the Dean's Office in writing no later than the end of the semester following the semester in which the course was taken.

Repeated Courses

Academic credit for a degree requirement may not be earned twice for the same course. Only the highest grade in repeated courses is computed into the grade point average. However, all attempts are recorded and all grades remain on the transcript. Retaking a course in which an F has been received (and therefore no credit has been earned) is not considered "repeating" the course. The course must be taken again to earn required credit, but the original F is calculated into the grade point average and remains on the transcript.

Incomplete Policy

Incompletes will be granted only to those students who are unable to complete course requirements as the result of illness (a doctor's note will be required) or death in the family. A grade of Incomplete will be assigned only with the approval of the Dean's Office. All incomplete courses must be completed no later than two weeks after the beginning of the next semester of attendance. Otherwise, a failing grade will be recorded. Time limit exceptions are made for Incompletes in Studio Instruction. A grade of INC remains on the transcript permanently, along with the changed grade.

Academic Standing

Dean's List

Students in the Master of Music and Doctoral of Musical Arts programs who complete a full-time load with a semester grade point average of 4.000 and no grade of INC or IP are named to the Dean's List. They are eligible to take one or two credits beyond their full-time load without incurring extra tuition in the semester immediately following that in which they were placed on the Dean's List. Students so qualified must petition for a tuition waiver through the Dean's Office. Students who earn credits under Dean's List tuition waivers are subject to NEC's Residency Policy.

Academic Probation

Academic Probation is a procedure by which students are warned of deficiencies in their progress toward completion of degree/diploma requirements.

Students who are placed on Academic Probation as the result of one semester's unsatisfactory academic performance must return to satisfactory standing by the end of the succeeding semester at NEC. (Although grades earned in NEC Summer School are calculated into the CGPA, work done in Summer School will not remove a student from Academic Probation. If a student is placed on Academic Probation in the spring semester, he/she may not be removed from probation until the end of the fall semester.) Failure to maintain good academic standing for two consecutive semesters will result in the loss of all financial aid the next semester at the Conservatory.

Any of the following conditions will result in Academic Probation:
(1) a cumulative grade point average lower than 3.000
(2) two or more grades of F
(3) a failing grade in a promotional
(4) a failing grade in Intensive English

Students will be subject to suspension from NEC for one or more semesters, or may be subject to dismissal from NEC if:
(1) they are placed on Academic Probation for two consecutive semesters, or
(2) they fail two consecutive promotional evaluations within two years.

If students are allowed to return to NEC after suspension and fails to maintain satisfactory academic performance they are subject to dismissal from their degree/diploma program.

The case of every student subject to suspension or dismissal on the basis of the policy stated above will be reviewed by the Academic Probation Committee which will make a recommendation to the Dean. The Dean's decision is final in all cases.

Notations of Academic Probation, Suspension, and Dismissal are permanently recorded on the transcript.

Academic Dishonesty

All students have an obligation to behave honorably and to respect ethical standards in carrying out their academic assignments. Cases of academic dishonesty, such as cheating or plagiarism, will be reviewed by the Dean. The student may be subject to disciplinary probation and/or possible suspension or dismissal.

Disciplinary Probation

Students whose behavior is considered detrimental to the well-being of other students or whose conduct is inconsistent with the expectations of NEC may be placed on Disciplinary Probation by the Disciplinary Probation Committee. Serious or repeated offenses may be cause for a student's immediate suspension or dismissal.

Students who are placed on Disciplinary Probation during a semester may be retroactively denied all institutional aid for that semester, and are ineligible for institutional aid the following semester. Pending a review by the Disciplinary Probation Committee, recommendations will be made to the Financial Aid Office.

Graduation Requirements

All master's degree program requirements must be completed in a maximum of five years from the time of matriculation.
The Conservatory reserves the option to withhold the diploma if the following requirements are not met in full. All candidates for graduation must:
(1) complete all prescribed degree requirements, including required courses, promotionals, recital(s), master's examinations, theses or final projects, master's language requirements, other zero-credit requirements that pertain to the student's major, and courses transferred from other schools
(2) achieve a cumulative grade point average of at least 2.000
(3) finish Incompletes and fulfill non-promotional IPs at least one month prior to graduation
(4) see advisor for a graduation review and fill out an intent-to-graduate form by the intent-to-graduate deadline (see Academic Calendar)
(5) meet all obligations, including the return of books, instruments and music to their respective libraries
(6) pay *all* outstanding fees, tuition, and fines
(7) complete an exit interview with the Financial Aid Office
(8) pay any delinquent emergency loans.

Students must complete at least the requirements stated in numbers 1-4 to participate in the Commencement ceremonies. However, until all requirements and obligations stated in numbers 1-8 are met, diplomas and transcripts will be withheld. If students have any questions about their degree requirements they are expected to consult with their academic advisor.

Note: Students on Academic or Disciplinary Probation are ineligible to graduate until the terms of the probation are satisfactorily fulfilled.

Master's Examinations in Music History and Music Theory

All master's candidates must pass two examinations:
(1) Master's Music Theory Competency Examination
(2) Master's Music History Comprehensive Examination

Passing grades on these examinations are a requirement for graduation. Students must attempt all parts of these examinations upon entrance to the Conservatory or at their first opportunity. *Both* parts of the Music Theory Competency Examination must be passed before students may elect courses in the Department of Graduate Theoretical Studies. (Students will be allowed in courses specifically required by their curricula.)

The Music History Comprehensive Examination and the Music Theory Competency Examination are given twice a year, once each semester. For the specific dates of these exams, students should refer to the Academic Calendar. **All portions not passed at a previous examination should be attempted at each successive exam.** A no-credit two-semester class, Graduate Remedial Music Theory, is offered each year for an additional fee (see Fees, page 65). Passing this class is equivalent to passing the Music Theory Competency Examination.

Master's Language Requirements

Musicology, Vocal Pedagogy, and Vocal Performance majors may fulfill the language requirements for their program of study in one of the following ways:
(1) By taking the CLEP (College Level Examination Program) or CEEB (College Entrance Examination Board) examinations. Acceptable scores are established by CLEP, CEEB, and NEC.
(2) By completing a college language course and earning a grade of C or better (or a grade of pass in an institution that has only a pass/fail system). Class time must equal either a minimum of 60 hours, which is the NEC equivalent of two semesters. **Enrolled NEC master's candidates generally may not register for or audit NEC's undergraduate language courses to fulfill the Master's Language Requirements.**
(3) By achieving a score of 3 or higher on the Advanced Placement Program (APP) language examinations.
(4) By having completed an undergraduate language course with a grade of C or better (or a grade of pass in an institution that has only a pass/fail system) while enrolled in an undergraduate program at NEC or another qualified institution.

Academic Records

Transcripts will be released only with the student's written request. NEC recognizes the student's right to examine educational records and control access by others in accordance with the Family Educational Rights and Privacy Act, passed by the United States Congress in 1974. A copy of New England Conservatory's FERPA policy may be obtained from the Registrar's Office.

Transcripts are of two kinds:
(1) **Official:** bearing the college seal and official signature of the Registrar. Transcripts are sent directly to designated institutions. If issued to the student, transcripts are enclosed in a sealed envelope and are deemed invalid if the seal is broken.
(2) **Unofficial:** bearing the notation *Unofficial Transcript—not valid for transfer,* and issued to students for their own use.

The first copy, official or unofficial, is free of charge. Refer to Fees (page 65) for charge for subsequent copies. All requests must be addressed to the Registrar's Office in writing, signed and dated.

Transcripts will be withheld if a student owes money to New England Conservatory.

Promotionals and Graduation Recitals

A promotional is a yearly evaluation in the student's major area of study and takes place after two semesters of studio instruction (in May or December). Students perform for their department faculty, or in the case of Composition majors present their work for review. The Graduate Diploma promotional is 30-40 minutes long and is given in the form of a half recital. Failing a promotional results in Academic Probation (see page 40).

Students may not drop or withdraw from a promotional without the written approval of the department chair and the Dean. However, students may petition the Dean's Office to have their promotional deferred. Deferrals may be granted only under exceptional circumstances, and for only one semester. Students who wish to defer a promotional must obtain a Promotional Deferral form from the Dean's Office. This form must be approved prior to the scheduled promotional date. Deferred promotionals are recorded permanently on the transcript with a grade of IP (In Progress).

Students who fail or defer a promotional must pass that promotional level within two semesters, or be subject to dismissal. It shall remain at each department's discretion to schedule the promotional within this time period.

Graduation recitals must be given no later than the Sunday before Commencement. Students who wish to do their graduation recitals off campus must obtain written approval from their department chair and the Dean. Some departments may require a tape of the recital to be forwarded to the department chair.

Beyond-Degree Studio

Students who have completed their studio requirement, but who still are enrolled in a degree/diploma program, may register for *Beyond-Degree Studio* (charged at 60% of the current studio rate). A grade is earned and will appear on the transcript, but no credit is granted. (See page 64.) **String majors registered for *Beyond-Degree Studio* are required to participate in ensemble.**

Independent Study

Appropriately qualified students with a minimum CGPA of 3.700 may pursue an independent study with the approval of the department chair and the Dean. The independent study is an opportunity for the student to explore an area of special interest; however, the chosen topic may not duplicate the content of any course currently offered at NEC, including studio instruction and Chamber Music.

Independent study credit may be earned as elective credit only. Students may not earn more than 2 credits for any independent study project, and may not earn more than a total of 2 credits in independent study towards the 36 credits required for the master's degree (or 24 credits for Graduate Diploma).

Permission to do an independent study will be granted after one semester of enrollment, once a cumulative grade point average has been calculated. Students must submit the independent study proposal prior to the semester in which it is to be taken. The student must arrange with a faculty member to oversee the independent study. The student and faculty member are expected to meet three times during the semester.

Independent studies are not permitted in the Musicology and Music Education departments.

Cross-Registration

Students at NEC may elect graduate music courses at Tufts University which may be applied toward their respective degrees. Generally, students may cross-register in no more than one NEC semester, and may elect only those courses that do not duplicate courses offered at NEC. This agreement does not apply to Tufts summer school. Students must first receive permission from the Dean, and then from the Dean of Tufts.

Second Master of Music Degree

A second Master of Music degree may be earned following completion of the first master's. At the end of the first year of the first master's program, students interested in pursuing a second master's are required, after consultation with the department chair, to submit to the Dean a proposed course of study for the second master's. The program of study for the second degree requires the approval of both department chairs and the Dean.

The program of study for the second degree requires at least two full-time semesters of work beyond the completion of the first degree.

Students must take all courses for the first master's *and* any additional courses required for the new major. Four years of studio are normally required. However, when both department chairs consider studio work in one major to be applicable to that of the second major, some exceptions may be made when approved by both department chairs and the Dean. In such cases, three years of studio will be required.

Master of Music

Degree programs may be pursued in the following majors:

Accompaniment
Bassoon
Choral Conducting
Clarinet
Composition
Contemporary Improvisation
Double Bass
Euphonium
Flute
Guitar
Harp
Historical Performance
Horn
Jazz Studies
  Concentration in Performance
  Concentration in Composition
Music Education with
  Concentration in Supervision
Musicology
Oboe
Orchestral Conducting
Organ
Percussion
Piano
Saxophone
Theoretical Studies
Trombone
Trumpet
Tuba
Viola
Violin
Violoncello
Vocal Pedagogy
Vocal Performance
Wind Ensemble Conducting

Accompaniment	*Credit Distribution*
Studio Instruction in the Major (ACMP 500)	**16**
Voice VC 563, 564	**4**
Accompaniment ACMP 507, 508, 575, 576, 577, 578, 607, 608	**12**

Music History/Music Theory	4
Promotional (ACMP 595)*	0
Recital (ACMP 699)**	0
Total credits	36

*Accompany two vocal and two instrumental promotionals at the end of the first year.
**In the final semester of study, candidates will prepare and perform a full recital, half of which will be devoted to vocal repertoire and the other half to instrumental sonata repertoire.

Additional Requirements
(1) Accompany, as assigned, in a vocal studio.
(2) Accompaniment/Sonata participation, as assigned, in an instrumental studio.
(3) Accompany one vocal and one instrumental graduate recital or Artist Diploma candidate recital during the two years of study.
(4) Accompany, as assigned, instrumental and/or vocal master classes (this may replace portions of 1 and 2).

Brass — *Credit Distribution*

Trumpet, Horn, Trombone, Euphonium, Tuba

Studio Instruction in the Major (PRCBR 500)	16
Brass PRCBR 541T, 542T (recommended for the first year)	2
Music History/Music Theory	4
Electives	14
Promotional (PRCBR 595)*	0
Recital (PRCBR 699)	0
Total credits	36

*Evaluation in major instrument at end of each year.

Additional requirements
(1) Participation in ensemble (ORCH 510) as assigned, following an audition, is required each semester.
(2) Pre-recital must be passed before recital may be given.

Choral Conducting — *Credit Distribution*

Studio Instruction in the Major (CHOR 500)	16
Conducting CHOR 567, 568, 667, 668	8
Music Theory THYG 501-502*	4
Music History/Music Theory	4
Electives	4
Recital (CHOR 699)	0
Total credits	36

*Required in first year of program.

Additional Requirements
(1) Students should have advanced skills in sight-singing and harmonic dictation, as well as a working knowledge of solfège.
(2) Students should have two years, or the equivalent, of German and one year of either French or Italian (see Master's Language Requirements, page 41).
(3) Students should have a working knowledge of Latin.
(4) Students are required to participate in the Conservatory Chorus, Recital Chorus, and Chamber Singers (CHOR 510, 520). (See page 33 for a description of Choral Ensembles.)

Composition — *Credit Distribution*

Studio Instruction in the Major (CMP 500)	16
Composition CMP 555-556*	4
Music Theory	8
Electives	8
First Year Review (CMP 593)**	0
Total credits	36

*Recommended to be taken in the first year.
**First-year master's students present their work for review to the Composition faculty. If the First Year Review is not passed, students are evaluated in a Final Review (CMP 693) during the second year.

Contemporary Improvisation — *Credit Distribution*

Studio Instruction in the Major (CI 500)	16
Contemporary Improvisation Studies CI 571, 572, 671, 672	8
Music History/Music Theory	4
Electives	8
Promotional (CI 595)*	0
Recital (CI 699)	0
Total credits	36

*Evaluation in major instrument at end of first year.

Additional Requirements
All entering Contemporary Improvisation majors must pass a listening exam during Orientation. All those majors who do not pass this exam will be required to take Graduate Third Stream Ear Training (CI 057, 058). Successful completion of this course or passing this exam will enable majors to continue to the second year of study.

Guitar — *Credit Distribution*

Studio Instruction in the Major (STR 500)	16
Guitar STR 583T, 584T	2
Music History/Music Theory	4
Chamber Music (CHM 520 or STR 540T)*	2
Electives	12
Promotional (STR 595)**	0
Recital (STR 699)	0
Total credits	36

*By advisement.
**Evaluation at end of first year.

Harp — *Credit Distribution*

Studio Instruction in the Major (WW 500)	16
Music History/Music Theory	4
Electives	16
Promotional (WW 595)*	0
Recital (WW 699)	0
Total credits	36

*Evaluation at end of first year.

Additional Requirements
(1) Participation in ensemble (ORCH 510) as assigned, following an audition, is required each semester.
(2) Pre-recital must be passed two weeks before the graduate recital may be given.

Historical Performance — *Credit Distribution*

Studio Instruction in the Major (HP 500)	16
Music History/Music Theory	4
Electives	16
Promotional (HP 595)*	0
Recital (HP 699)	0
Total credits	36

*Evaluation in major instrument at end of first year.

Additional Requirements
(1) Participation in Historical Performance Ensemble (HP 510) each semester.
(2) Historical Performance majors with a concentration in voice are required to be proficient in German, French and Italian diction (NEC Diction, VC 563-564 is recommended).

Jazz Studies — *Credit Distribution*

Studio Instruction in the Major (JS 500 or as assigned by department)	16
Jazz Studies JS 577*, 578	4
Music History/Music Theory	4
Electives	12
Promotional (JS 595)**	0
Recital (JS 699)***	0
Total credits	36

*JS 555T (Lydian Chromatic Concepts) may be substituted for JS 577 (Advanced Jazz Theory)
**Evaluation in major instrument or in composition at end of first year.
***Not a requirement for Jazz Composition majors.

Additional Requirements
(1) Participation in ensemble (JS 510) as assigned is required each semester (not required of Jazz Composition).
(2) Students must pass the jazz theory and ear training comprehensive exam prior to graduation.

Music Education — *Credit Distribution*

Music Education ME 503-504, 505, 527, 528, 521T, ME 526T, 528T, 561, 562, 563, 688	24
Music History MHST 535, 536	4
Music History/Music Theory Electives	2
Electives (May include four hours of studio instruction and/or conducting.) Must include ME 683 if Massachusetts Certification as a Director/Supervisor is desired.	6
Evaluation (after 18 credits) (ME 593)	0
Thesis and Evaluation (ME 693)	0
Total credits	36

Additional Requirements
Students must pass two oral examinations, one halfway through the degree program and one just prior to the completion of the degree.

Musicology — *Credit Distribution*

Each semester before they register students should consult with the Department Chair about their program for the major.

Musicology MHST 535-536*; 537 (to be taken in the first semester) MHST 580 (to be taken for 4 semesters)	22 0
16 credits from: MHST 501, 502, 505, 506, 511, 512, 521, 522, 531, 532, 533, 534, 543, 544, 545, 546, 551, 552 MHST 524, 527 (these two courses require consent of the department chair)	
Music Theory 4 credits from: THYG 511T-512T, 513T-514T, 515-516, 517-518, 521, 522, 523-524, 525, 526 527, 528, 533, 535, 537, 538, 542	4
Studio Instruction	4
Electives	6
Musicology Exams (MHST 693)**	0
Portfolio (MHST 697)**	0
Total credits	36

*Should be taken in the first year of study.
**Candidates present a portfolio of their course papers (MHST 697), take a final written exam (MHST 693), and appear before a review board consisting of the faculty of the Departments of Music History and Musicology, and the Provost. The written and oral examinations are taken at the end of the second year of study.

Additional Requirements
(1) A reading knowledge of at least one foreign language (normally French, German or Italian). The student's portfolio must show knowledge of this language. An examination of reading skills in at least one language is administered before the student is permitted to graduate.
(2) With the permission of the faculty, a student may elect to write an honors thesis (MHST 681, 682) in place of two courses. In such a case, the portfolio will not be required. For details on the requirements for the honors thesis, consult with the department chair.

Orchestral Conducting — *Credit Distribution*

Studio Instruction in the Major (ORCH 500)	16
Music Theory* THYG 501, 502	4
Music History/Music Theory	4
Electives	12
Recital (ORCH 699)	0
Total credits	36

*Required in first year of program unless outstanding proficiency can be demonstrated.

Additional Requirements
(1) Students must attend rehearsals of the NEC Philharmonia Orchestra as specified by the department chair.
(2) Under supervision, the candidate organizes and conducts a concert, in whole or in part.

Organ — *Credit Distribution*

Studio Instruction in the Major (ORG 500)	16
Organ 12 credits from: ORG 513T-514T, 521, 527-528, 541, 542, 543-544, 547, 571, 572, 573	12
Music History/Music Theory	4
Electives	4
Promotional (ORG 595)*	0
Oral Exam (ORG 693)**	0
Recital (ORG 699)***	0
Total credits	36

*Evaluation at end of first year.
**The candidate must pass a comprehensive oral examination in the fourth semester of study. The content of the examination is chosen with regard to the student's course of study in the Organ Department, and will reflect broad professional concerns.
***The recital, presented in the final year, must be accompanied by program notes written by the student.

Percussion — *Credit Distribution*

Studio Instruction in the Major (PRCBR 500)	16
Percussion PRCBR 525T, 526T	2
Music History/Music Theory	4
Electives	14
Promotional (PRCBR 595)*	0
Recital (PRCBR 699)	0
Total credits	36

*Evaluation at end of first year.

Additional Requirements
(1) Participation in ensemble (ORCH 510) as assigned, following an audition, is required each semester.
(2) Pre-recital must be passed before the graduate recital may be given.

Piano — *Credit Distribution*

Studio Instruction in the Major (PNO 500)	**16**
Piano PNO 547T, 548T	**2**
Studio Accompaniment (ACMP 511T)*	**0**
Music History/Music Theory	**4**
Electives	**14**
Promotional (PNO 595)**	**0**
Recital (PNO 699)	**0**
Total credits	**36**

*Students should register for ACMP 511T in the first semester. The grade "IP" will be recorded on the transcript until the 15-hour requirement is fulfilled.
**Evaluation at end of first year.

Additional Requirements
(1) Performance of works from a cross-section of the complete repertoire, including contemporary music, is expected.
(2) Students are required to earn at least two credits in *each* of the following categories: 1) theory; 2) history; 3) allied skills: lecture-demonstration, pedagogy, conducting, score reading, orchestration/arranging, organ, composition; 4) collaborative piano skills: chamber music (through any Chamber Music Department course), and accompanying.
(3) Pre-recital must be passed two weeks before the recital may be given.

Strings — *Credit Distribution*

Violin, Viola, Violoncello, Double Bass

Studio Instruction in the Major (STR 500)	**16**
Music History/Music Theory	**4**
Chamber Music (CHM 520)*	**3**
Electives	**13**
Promotional (STR 595)**	**0**
Recital (STR 699)	**0**
Total credits	**36**

*It is recommended that students register for Chamber Music in the first three semesters.
**Evaluation in major instrument at end of first year.

Additional Requirements
Participation in ensemble (ORCH 510) as assigned, following an audition, is required each semester. Part-time students registered for studio or *Beyond-Degree Studio* (see page 41) are required to participate in ensemble.

Theoretical Studies — *Credit Distribution*

The program of each student is individually designed in consultation with the Theoretical Studies Department chair. This may entail specific requirements beyond the general ones outlined below.

Studio Instruction in the Major* (THYG 500)	**16**
Music Theory THYG 523-524 and 525-526 or 527-528	**8**
Electives	**12**
Analytical Thesis (THYG 694)**	**0**
Compositional Thesis (THYG 695)**	**0**
Portfolio (THYG 697, 699)**	**0**
Total credits	**36**

*Students must continue to elect Theoretical Studies studio instruction until the Thesis requirement is completed. Studio instruction beyond that required for the degree (zero credit) is charged at the Beyond-Degree Studio rate (see page 64). Four credits of Theoretical Studies studio instruction may be used toward the elective requirement, if the student wishes, in which case regular tuition is charged.
**A thesis in Theory, required for the master's degree, comprises two discrete projects (THYG 694, 695). Projects are supervised in the studio instruction, and usually cover analytical and compositional approaches in a variety of styles, periods, or cultures. As they are completed, projects are to be submitted individually for criticism and approval by the Theoretical Studies Faculty Committee. Candidates also may be asked to submit yearly a portfolio of their work (THYG 697, 699), which includes analyses, compositions, papers, performance tapes, and research.

Vocal Pedagogy — *Credit Distribution*

Studio Instruction/Tutorial (VC 500)	**16**
Voice VC 563, 564 VC 565, 566 (first year) 4 credits from: VC 575, 576 or 577, 578	**12**
Music History/Music Theory	**4**
Electives	**4**
Lecture/Demonstration (VC 692) **or Thesis** (VC 693)	**0**
Total credits	**36**

Additional Requirements
(1) Participation in ensemble (CHOR 510) as assigned is required for a minimum of two semesters.
(2) Students must demonstrate basic keyboard proficiency in performance, sight-reading, and accompaniment prior to graduation.
(3) One year, or the equivalent, of undergraduate study in two of the following three languages: French, German, and Italian (see Master's Language Requirements, page 41). In addition,

students must take one year of Diction that covers French, German, and Italian. This requirement may be fulfilled by taking NEC's Diction for Singers (VC 563-564).

Vocal Performance	*Credit Distribution*
Studio Instruction in the Major* (VC 500)	16
Music History/Music Theory	4
Electives*	16
Promotional (VC 595)**	0
Recital (VC 699)	0
Total credits	36

*Voice majors may use four credits of Vocal Coaching for partial fulfillment of elective credits. Vocal coaching may be taken in addition to studio instruction without incurring an extra studio charge. Two credits per semester of Vocal Coaching is usually taken in the second year.
**Evaluation at end of first year.

Additional Requirements
(1) Participation in ensemble (CHOR 510) as assigned is required for a minimum of two semesters.
(2) Students must demonstrate basic keyboard proficiency in performance, sight-reading, and accompaniment prior to graduation.
(3) One year, or the equivalent, of undergraduate study in two of the following three languages: French, German, and Italian (see Master's Language Requirements, page 41). In addition, students must take one year of Diction that covers French, German, and Italian. This requirement may be fulfilled by taking NEC's Diction for Singers (VC 563-564).
(4) Program notes and/or translations must be provided for the recital.

Wind Ensemble Conducting	*Credit Distribution*
Studio Instruction in the Major (WNDEN 500)	16
Music Theory THYG 501, 502	4
Wind Ensemble WNDEN 501T, 502T	4
Music History/Music Theory	4
Electives	8
Comprehensive Exam (WNDEN 693)	0
Recital (WNDEN 699)	0
Total credits	36

Additional Requirements
(1) An exam will be given during Orientation in advanced sight-singing and harmonic dictation. Students found deficient will be required to pursue studies in solfège.
(2) Students should attend all rehearsals and concerts of the Conservatory Wind Ensemble and other organizations as specified by the department chair.
(3) Under supervision, the candidate organizes and conducts a concert, in whole or in part.

Woodwinds	*Credit Distribution*
Flute, Oboe, Clarinet, Bassoon, Saxophone	
Studio Instruction in the Major (WW 500)	16
Music History/Music Theory	4
Electives	16
Promotional (WW 595)*	0
Recital (WW 699)	0
Total credits	36

*Evaluation in major instrument at end of first year.

Additional requirements
(1) Participation in ensemble (ORCH 510) as assigned, following an audition, is required each semester.
(2) Pre-recital must be passed two weeks before the recital may be given.

Graduate Diploma

The purpose of this program is to provide high-level graduate instruction in performance and composition. Admission standards are higher than those required for the Master of Music, though not as high as those required for the Artist Diploma. Two years of full-time study (6-8 credits = full-time) are required to complete the Graduate Diploma program. The minimum requirement for entry into this program is a bachelor's degree, undergraduate diploma, or the equivalent.

The curriculum of the program is primarily focused on studio instruction and is designed by the student in consultation with the Graduate Advisor. The student and the advisor will propose a tentative four-semester plan of study that will be reviewed during registration periods. The student is encouraged to seek additional counsel from his or her studio instructor or department chair.

Requirements	*Credit Distribution*
Studio Instruction	16
Course work*, Chamber Music	8
Ensemble**	0
Promotional (end of first year of study) (or first year review required for Composition majors)***	0
Recital (698)**	0
Minimum credit requirement	24

*Admission to Theory courses requires passing the Master's Music Theory Competency Examination that is required of Master of Music degree students (see page 41).
**See Graduate Ensemble Participation, page 35.

***The Graduate Diploma promotional is 30-40 minutes long and is given in the form of a half recital. In some cases, voice majors may substitute performance of a major role in the Opera Theater for the promotional.
****For performance majors (Accompaniment, all Conducting majors, Guitar, Historical Performance, Jazz Studies, all orchestral instrument majors, Organ, Piano, Contemporary Improvisation, and Voice): Each recital program must receive prior approval of the department chair, and each recital must be adjudicated by department faculty.
*****For composition majors: Submission of a portfolio of compositions for departmental review at the conclusion of the first year of study; submission of a portfolio of compositions for departmental review in the final semester of study, and the public performance of at least one major work are required.

Notes:
(1) Surcharge for participation in Opera (see page 65).
(2) Vocal Performance majors may take up to four semester credit hours of studio Vocal Coaching to replace four semester credit hours of course work. There is no additional charge for the first four semester credit hours of Vocal Coaching. Credits of Vocal Coaching in excess of four semester credit hours will be charged at the studio rate.
(3) The Graduate Diploma program is conceived as a two-year course of study. However, students who have graduated from the NEC master's degree program may petition to apply one year's work (12 credits maximum) from the master's to the Graduate Diploma program.
(4) Students who have graduated from the NEC Graduate Diploma program and wish to enroll in the NEC master's degree program may petition to apply one year's work (16 credits maximum) from the Graduate Diploma to the master's program. The master's program may then be completed in one year.

Artist Diploma

The Artist Diploma is New England Conservatory's highest award for achievement in performance. Open to a few select professional musicians and highly accomplished students, it is an all-tuition scholarship program requiring two years residence at the Conservatory.

Each student's program is formulated through conferences with the principal teacher and the Artist Diploma Committee, a faculty-administrative body which meets periodically to advise participants and monitor programs and student progress. Although the committee may recommend course work, independent study projects, consultations and coachings with members of the faculty, and participation in the Conservatory's ensembles, the program ensures the student freedom for intensive performance studies and practice culminating in two full recitals in Jordan Hall, one in each year of residence.

Except in the most unusual and compelling circumstances, the Artist Diploma will be limited to those areas of performance with a substantial and significant solo repertoire.

Doctor of Musical Arts Degree

The degree of Doctor of Musical Arts (D.M.A.) is offered in composition and performance.* This very rigorous and selective program of study is intended for musicians who combine the highest attainments in their major study with proven accomplishment in the serious study of musicology and theory. A master's degree in music is prerequisite to the D.M.A. program. It is expected that five full-time semesters (8-10 credits per semester, not including recital credits) will be needed to complete the D.M.A. degree; most students will spend at least three years in the program.

Each doctoral student's course of study is individualized in consultation with the Doctoral Committee. A minimum of 60 credits beyond master's study is required. Generally, students will earn 30 credits in their major study, including 16 credits in studio instruction, 2 credits in allied performance studies such as chamber music, vocal coaching or conducting, and 12 credits for recitals and accompanying research projects. Performers will present three full-length recitals, each accompanied by a research paper relevant to the program (one of the recitals may be a lecture/recital); composers will present one recital of chamber music and a dissertation combining a work in the larger forms with an analytical paper. An additional 30 credits will be earned in academic subjects, including 12 credits in required doctoral seminars and 18 in elective work from the graduate curriculum, which may include special independent projects for extended credit.

*In the 1992-1993 academic year, the degree is not offered in the areas of accompanying or conducting.

Requirements	*Credit Distribution*
Studio Instruction	**16**
Allied Performance Studies	**2**
Doctoral Seminars	**12**
Electives	**18**
Recitals/Research Projects	**12**
Minimum credit requirement	**60**

Doctoral students will be required to demonstrate proficiency in at least one language, besides English, determined by the Doctoral Committee to be pertinent to their studies.

While D.M.A. students do not have a routine ensemble requirement, the Doctoral Committee may require ensemble participation on recommendation of the studio faculty.

Questions about the D.M.A. degree should be addressed to the Associate Dean for Curriculum.

GRADUATE COURSE OFFERINGS AND FACULTY BY DEPARTMENT

Most courses listed on the following pages are offered each academic year. For complete and accurate information as to courses offered in the current academic year, consult the schedule of course offerings available each semester in the Registrar's Office.

Accompaniment

Decima, Garrett (leave of absence), Katz, Kibbe

Studio Instruction (ACMP 500)

Classroom Instruction

ACMP 503T — Introduction to Accompanying Skills
An introduction to the basic skills of vocal and instrumental accompanying: ensemble-playing, balance, transposition, playing of orchestral scores from reductions, figured bass realization and ornamentation, working with conductors. An audition will determine the student's placement in ACMP 503T or ACMP 517T. (Accompaniment majors should register for ACMP 517T.) **(1 credit) Kibbe**

ACMP 507 — Coaching in Sonata Repertoire
Semester-long partnership with string players, flutists, and clarinetists. Accompaniment majors only. **(1 credit) Katz**

ACMP 508 — Coaching in Sonata Repertoire
Continuation of ACMP 507. Prerequisite: ACMP 507. **(1 credit)**

ACMP 511T — Studio Accompaniment
Fifteen hours of accompanying at studio lessons. Required for all master's piano majors **(0 credit) Coordinated by Kibbe**

ACMP 517T — Advanced Accompanying Skills
An audition will determine the student's placement in ACMP 503T or ACMP 517T. (Accompaniment majors should register for ACMP 517T.) Continuation of ACMP 503T. **(2 credits) Kibbe**

ACMP 518T — Advanced Accompanying Skills
Continuation of ACMP 517T. Prerequisite: ACMP 517T. **(2 credits) (Not offered 92-93)**

ACMP 575 — Vocal Accompaniment, French
Practical training in the art of accompanying French vocal music; for advanced piano students. Open by permission of instructor. **(2 credits) Faculty**

ACMP 576 — Vocal Accompaniment, French
Continuation of ACMP 575. Prerequisite: ACMP 575. **(2 credits)**

ACMP 577 — Vocal Accompaniment, German
Practical training in the art of accompanying German Lieder; for advanced piano students. Open by permission of instructor. **(2 credits) Decima**

ACMP 578 — Vocal Accompaniment, German
Continuation of ACMP 577. Prerequisite: ACMP 577. **(2 credits)**

ACMP 607 — Coaching in Sonata Repertoire
Continuation of ACMP 508. Prerequisite: ACMP 508. **(1 credit)**

ACMP 608 — Coaching in Sonata Repertoire
Continuation of ACMP 607. Prerequisite: ACMP 607. **(1 credit)**

Brass and Percussion

Bolter, Buda, Chapman, Epstein, Firth, Hanks, Katzen, Kavalovski (leave of absence), Mackey, Menkis, Morrison, Schlueter, Schmitz, Sebring, Swallow, Wadenpfuhl

Studio Instruction (PRCBR 500)

Classroom Instruction

PRCBR 525T — Drum Set Class
Drum set technique and performance (for classical percussion majors). The class will cover all drum set styles and will prepare classical percussion majors to meet the demands of drum set performance in today's music. Required one year for all master's classical percussion majors. **(1 credit) Buda**

PRCBR 526T — Drum Set Class
Continuation of PRCBR 525T. Prerequisite: PRCBR 525T. **(1 credit)**

PRCBR 530T — Chamber Music for Percussionists
(See description under Percussion Ensemble on page 34.) **(1 credit) Epstein**

PRCBR 541T — Brass Orchestral Seminar
A weekly seminar designed to provide comprehensive training in orchestral preparation and performance, repertoire, and pedagogy. **(1 credit) Faculty**

PRCBR 542T — Brass Orchestral Seminar
Continuation of PRCBR 541T. Prerequisite: PRCBR 541T. **(1 credit)**

Chamber Music

Nickrenz, Chair; Battisti, Bolter, Buswell, Carr, Chapman, Cirillo, Drury, Eifert, Fine, Gibbons, Hanks, Heiss, Hodgkinson, Katzen, Koff, Krasner, Lehner, Leisner, Lesser, Morrison, Palma, Radnofsky, Rosenblith, Ruggiero, Schlueter, F. Smith, R. Sullivan, Swallow, Trampler, Tyson, Wakao, Webster, Wells, Wrzesien, B. Zander, P. Zander.

Classroom Instruction

CHM 507 — Coaching in Sonata Repertoire
Semester-long partnership with an Accompaniment major in study of sonatas. Open by audition to strings, flutists, and clarinetists. **(1 credit) Katz**

CHM 508 — Coaching in Sonata Repertoire
Continuation of CHM 507. Prerequisite: CHM 507. **(1 credit)**

CHM 520 — Chamber Music
(Refer to page 32 for a description of the Chamber Music Program.) **(1 credit) Faculty**

CHM 535T — Sonata and Lieder Repertoire
Study and preparation for public performance of pieces from the sonata and lieder repertoire. Open by audition to qualified string players (except double bass), pianists, clarinetists, and singers. **(2 credits) B. Zander**

CHM 536T — Sonata and Lieder Repertoire
Continuation of CHM 535T. Prerequisite: CHM 535T.
(2 credits)

CHM 553 — Interpretation Class
Problems of interpretation, processes for making decisions about phrase structure, rhythm, articulation, tempo, and character; chamber music and conducting techniques; attention to the art of reciting poetry, emphasis on teaching as well as performance techniques. **(2 credits) B. Zander**

CHM 554 — Interpretation Class
Continuation of CHM 553. Prerequisite: CHM 553. **(2 credits)**

CHM 571T — Duo-Pianist Repertoire
Semester-long partnerships in four-hand and duo-piano repertoire. Not repeatable for credit. By permission of instructor. **(1 credit) Faculty**

CHM 607 — Coaching in Sonata Repertoire
Continuation of CHM 508. Prerequisite: CHM 508. **(1 credit)**

CHM 608 — Coaching in Sonata Repertoire
Continuation of CHM 607. Prerequisite: CHM 607. **(1 credit)**

Choral Conducting

Brooks, Chair

Studio Instruction (CHOR 500)

Classroom Instruction

CHOR 505T — Advanced Solfège
Designed for students with previous solfège training who wish to direct their application of solfège skills towards the broad range of historical and contemporary style and practice problems facing the choral, orchestral, or wind ensemble conductor. Permission of the instructor required. **(2 credits) Scripp (Not offered 92-93)**

CHOR 506T — Advanced Solfège
Continuation of CHOR 505T. Prerequisite: CHOR 505T.
(2 credits) Scripp

CHOR 520 — Chamber Singers
(For a description of this performance ensemble, see page 33.)
(0 or 1 credit)

CHOR 537T — Choral Conducting
Study of beat technique, repertoire for church choir, high school and college chorus, use of young voices in choral ensembles. **(2 credits) Brooks**

CHOR 538T — Choral Conducting
Continuation of CHOR 537T. Prerequisite: CHOR 537T.
(2 credits)

CHOR 567 — Advanced Choral Conducting
Study of a variety of beat techniques, repertoire for different kinds of choral ensembles, history of choral music; score analysis, repertoire from the 16th through 20th centuries; work on voice production in chorus, diction, rehearsal technique and programming. Open by permission of instructor.
(2 credits) Brooks

CHOR 568 — Advanced Choral Conducting
Continuation of CHOR 567. Prerequisite: CHOR 567. **(2 credits)**

CHOR 667 — Advanced Choral Conducting
Continuation of CHOR 568. Prerequisite: CHOR 568. **(2 credits)**

CHOR 668 — Advanced Choral Conducting
Continuation of CHOR 667. Prerequisite: CHOR 667. **(2 credits)**

Composition

Peyton, Chair; Berger, Ceely, Cogan, Fletcher, Heiss, Hyla, Maneri, McKinley

Studio Instruction (CMP 500)

Classroom Instruction

CMP 515 — Tonal Composition
Analysis and composition of forms associated with tonal music; motive, phrase, period, sentence; small binary and ternary forms. **(2 credits) Peyton**

CMP 516 — Tonal Composition
Analysis and composition of scherzo leading to sonata-allegro form. Continuation of THYG 515. Prerequisite: THYG 515.
(2 credits)

CMP 517T — Composition for Non-Majors
Intended for students who are not Composition majors but who wish to pursue work in composition. **(2 credits) (Not offered 92-93)**

CMP 518T — Composition for Non-Majors
Continuation of CMP 517T. Prerequisite: CMP 517T. **(2 credits)**

CMP 543T— Instrumentation and Orchestration
In-class demonstrations of all categories of instruments. Writing for individual instruments. Text: *Orchestration* by Samuel Adler. Permission of instructor required for non-majors. **(2 credits) Hyla**

CMP 544T — Instrumentation and Orchestration
Intensive study of selected orchestral scores; composition of a short piece for large chamber orchestra; preparation of score and parts for in-class performance. Continuation of CMP 543T. Prerequisite: CMP 543T. **(2 credits)**

CMP 553T — Introduction to Sound Synthesis
Compositional procedures associated with electronic sound synthesis including live electronic music, tape with instrumental performers, notation, and stereo and quadraphonic performance. **(2 credits) Ceely**

CMP 554T — Introduction to Sound Synthesis
Continuation of CMP 553T. Prerequisite: CMP 553T. **(2 credits) Ceely**

CMP 555 — Graduate Composition Seminar
Addresses a variety of topics important to composers. Non-majors by permission. **(2 credits) Cogan**

CMP 556 — Graduate Composition Seminar
Continuation of CMP 555. Prerequisite: CMP 555. **(2 credits) Faculty**

CMP 557 — Digital Music Composition
Analog and digital methods of sound generation; field trips to computer installations. Prerequisite: CMP 554T. **(2 credits) Ceely**

CMP 558 — Digital Music Composition
Mechanical and acoustical properties of instruments. Writing for various instruments, instrumental groupings, and orchestration for large ensembles as well as for traditional orchestral groupings. Examples studied from the literature. Orchestral readings of students' work. Continuation of CMP 557. Prerequisite: CMP 557 **(2 credits)**

CMP 593 — First -Year Graduate Review
(See master's Composition program of study, page 43.)

CMP 655 — Graduate Composition Seminar
Continuation of CMP 556. Prerequisite: CMP 556. **(2 credits)**

CMP 656 — Graduate Composition Seminar
Continuation of CMP 655. Prerequisite: CMP 655. **(2 credits)**

CMP 657 — Digital Music Composition
Continuation of CMP 558. Prerequisite: CMP 558.
(2 credits) Ceely

CMP 658 — Digital Music Composition
Continuation of CMP 657. Prerequisite: CMP 657.
(2 credits) Ceely

Contemporary Improvisation

Blake, Chair; Bley, Eade, Fletcher, Goodrick, Labaree, Netsky, Rabinovitz, Sandvik

The Department of Contemporary Improvisation provides students with the opportunity to synthesize diverse musical traditions such as Jazz, Contemporary Classical and Ethnic musics through improvisation, performance and composition.

Students are expected to bring a cassette recorder to all Contemporary Improvisation courses.

Studio Instruction (CI 500 or as assigned by department)

Classroom Instruction

CI 057 — Graduate Third Stream Ear Training
The focus of this course is the aural memorization of thirty-five melodies; a rapid recognition and ability to reproduce all intervals within the octave; the ability to recognize and reproduce various chords up to the thirteenth chord; the recognition and ability to reproduce triad progressions; the ability to take rhythmic dictation; and the ability to transcribe various studied tunes with melodies, harmonies and rhythm.
(0 credit) Faculty

CI 058 — Graduate Third Stream Ear Training
Continuation of CI 057. Prerequisite: CI 057. **(0 credit)**

CI 543T — Aural Training and Improvisation after Schoenberg
Students will learn by ear the stylistic language of early twentieth-century composers Arnold Schoenberg, Carl Ruggles, and Anton Webern by *ear* using Third Stream aural training techniques toward the eventual goal of improvising in these styles. Assignments will include memorization of excerpts from pieces by these composers (from tape rather than score), ear-training drills based on atonal theory, and solo and ensemble improvisations based on this material. Permission of instructor or consult course schedule for prerequisites.
(2 credits) Sandvik

CI 548T — Jazz Vocal Traditions
Explores the history of jazz singing from its roots in early African-American music through Louis Armstrong to the contemporary styles of singers such as Lauren Newton and Cassandra Wilson. From the mainstream to the avant-garde important individual contributions as well as larger trends will be examined. Consideration of the mutual influences of the vocal and instrumental traditions, and the influence of jazz singing on other styles such as pop and Brazilian music. Classes and course work will include reading, listening, lectures, videos, and guest lecturers. **(2 credits) Eade**
(Not offered 92-93)

CI 551T — Issues and Trends in American Music
A series of lectures and discussions, that address issues in the sociology, politics, economics, psychology, and philosophy of music. Students respond from a list of questions and problems that form the framework of the course. **(2 credits) Fletcher**
(Not offered 92-93)

CI 561T — Yiddish Music Performance Styles
An introduction to the various types of Jewish music that flourished in Eastern Europe and the Americas. Survey of styles including folk, theater, cantorial, hassidic, and klezmer (instrumental). Individual and group performance projects.
(2 credits) Netsky (Not offered 92-93)

CI 571 — Third Stream Methodology
Focus on projects relevant to the Third Stream musician.
(2 credits) Netsky

CI 572 — Third Stream Methodology
Continuation of CI 571. Prerequisite: CI 571. **(2 credits) Blake**

CI 577T — Indian Modal Improvisation
Introduces the basic melodic and rhythmic concepts of North Indian classical music through a combination of playing and directed listening. Three different ragas will be introduced. Exploration of each of these ragas through playing (on Western instruments) and through singing. Focus on melodic grammar and mood (rasa) of each raga. Experimentation will be with different forms of Indian improvisation both in free rhythm and using Indian rhythmic cycles. **(2 credits) Rabinovitz**
(Not offered 92-93)

CI 578T — Third Stream Explorations: A Boston Perspective
Explore developments in Third Stream music with Boston as the center of focus. From Richard Twardzik and Johnny Hodges to T.J. Anderson and Gunther Schuller, from the Cambridge folk explosion in the sixties to contemporary classical music today, we will investigate the many areas of activity that have kept Boston's musical scene vitally creative. The course includes guest lecturers, analysis of compositional

and improvisational styles, some transcription, and discussion of the social and cultural issues that influence the music. **(2 credits) Eade (Not offered 92-93)**

CI 582T — Music of Billie Holliday
Historical survey of the four major periods of Billie Holliday's career. Memorization and performance of pieces from her repertoire will be required. **(2 credits) Blake (Not offered 92-93)**

CI 583T — Advanced Aural Training
Study of various twentieth-century musics with emphasis on advanced ear-training. Non-majors only. **(2 credits) Netsky**

CI 584T — Advanced Aural Training
Continuation of CI 583T. Non-majors only. Prerequisite: CI 583T. **(2 credits) Faculty**

CI 585T — Development of Personal Style
Exploration of model composition in various styles of composed and improvised music. **(2 credits) Blake**

CI 586T— Development of Personal Style
Directed study of those musicians' styles that are most relevant to students in the class. Prerequisite: CI 585T. **(2 credits) Netsky**

CI 671 — Third Stream Methodology
Continuation of CI 572. Prerequisite: CI 572. **(2 credits) Netsky**

CI 672 — Third Stream Methodology
Continuation of CI 671. Prerequisite: CI 671 **(2 credits) Blake**

Historical Performance

Gibbons, Chair; Godburn, Jeppesen, Krueger, Monahan, Pinkham, Porter

Studio Instruction (HP 500)

Classroom Instruction

HP 513T — Elementary Thoroughbass
An introduction to the art of continuo playing. Systematic instruction in figured bass along with discussion of style. Weekly performances by participants, and some outside reading. **(1 credit) Porter**

HP 514T — Elementary Thoroughbass
Continuation of HP 513T. Prerequisite: HP 513T. **(1 credit)**

HP 523T — Harpsichord Literature for Pianists
Survey of harpsichord literature from the 16th to the mid-18th centuries. Special attention will be given to works adaptable to the piano, and to finding appropriate pianistic solutions to adaptation. Field trips to the Museum of Fine Arts instrument collection to acquaint pianists with the sound and "feel" of antique harpsichords. Demonstration and student performance supplemented by recordings. **(2 credits) Gibbons**

HP 547T — Issues in Historical Performance
This course is designed to help students understand different (and often conflicting) approaches to music of the past. Through the study of recordings made by Stravinsky, Bartok, Rachmaninoff and others, the course will survey the role of composer as performer and will progress to the role of performer as composer in the creation of the modern Baroque style. **(2 credits) Gibbons**

HP 548T — Issues in Historical Performance
Recordings will be used to trace the development of historical consciousness in performance from the beginning of this century to the present. Selected readings from influential works on performance practice will be used to help explain these developments. Parallels will be drawn between fashions in musical performance and those in contemporary composition and other arts. Prerequisite: HP 547T or permission of instructor. **(2 credits) Gibbons**

HP 563T — Classical Era Chamber Music Performance
Representative chamber works of the late 18th century are studied and performed on modern instruments. Performance practices of the period are explored; characteristics of and techniques for the original instruments are examined; acoustical, social and philosophical aspects are discussed. Nineteenth- and twentieth-century attitudes and approaches to the Classical Style are surveyed in writings and recordings. **(2 credits) Gibbons**

HP 564T — Classical Era Chamber Music Performance
Continuation of HP 563T. Prerequisite HP 563T. **(2 credits)**

HP 577 — Baroque Music Performance
Performance of Baroque music on modern orchestral instruments. Limited to strings, two flutes, two oboes, two bassoons, three keyboard players and solo singers. Singers must obtain permission of instructor. **(2 credits) Pinkham**

HP 578 — Baroque Music Performance
Continuation of HP 577. (Although HP 577 is not a prerequisite for HP 578, students enrolled in HP 577 have priority in registration for HP 578.) **(2 credits)**

HP 581T — Keyboard Instruments and Repertoire: Bach to Beethoven
Examines standard keyboard repertoire originally composed for harpsichord or fortepiano. Using modern piano, harpsichord, and fortepiano, the performance history of various works will be explored from initial composing to present-day performing. **(2 credits) Gibbons (Not offered 92-93)**

HP 582T — Keyboard Instruments and Repertoire: Bach to Beethoven
Continuation of HP 581T. **(2 credits)**

HP 585T — Viol Consort
Basic technique of the instrument and exploration of the sixteenth- through eighteenth-century consort literature. The Conservatory has some instruments available for student use. **(2 credits) Jeppesen**

HP 586T — Viol Consort
Continuation of HP 585T. Prerequisite: HP 585T. **(2 credits)**

HP 677 — Baroque Music Performance
Continuation of HP 578. **(2 credits)**

HP 678 — Baroque Music Performance
Continuation of HP 677. (Although HP 677 is not a prerequisite for HP 678, students enrolled in HP 677 have priority in registration for HP 678.) **(2 credits)**

HP 685T — Viol Consort
Continuation of HP 586T. Prerequisite: HP 586T. **(2 credits)**

HP 686T — Viol Consort
Continuation of HP 685T. Prerequisite: HP 685T. **(2 credits)**

Interdisciplinary Studies

INT 513/514T — Intensive English I
INT 515/516T — Intensive English II
Practices vocabulary and grammar, reading and listening comprehension to prepare students for the TOEFL.
(4 non-degree credits) Faculty

INT 520 — Independent Pedagogy Practicum
Available to brass, guitar, piano, string, and woodwind students. Practical pedagogical experience in the student's instrumental field: assignment to a teacher and work with students in the Preparatory School; supervision in observation of lessons and teaching; conferences/feedback; choosing repertoire; assisting in coaching; general development of teaching skills; and periodic educational philosophy/psychology seminars throughout each semester. Permission of instructor. **(1 credit) Stackhouse**

INT 537 — English as a Second Language I
Reading and listening comprehension, vocabulary development and selected grammar. Placement by exam.
(0 credit) Chandler

INT 538 — English as a Second Language I
Reading and listening comprehension; American history, culture and politics; development of study skills such as note taking, outlining and skimming. Prerequisite: INT 537 or placement by exam. **(0 credit) Chandler**

INT 540 — Internship in Arts Management
An opportunity for students to gain practical experience in the area of arts administration. Interns are placed with such organizations as management and public relations firms, publishing and recording companies, orchestras, opera companies, and arts councils. **(1 credit) Emmanual-Maffa**

INT 550 — Independent Study
(See page 41 for description.) **(1-2 credits)**

INT 580 — Cross-Registration Tufts
Limited to graduate level music courses. (See page 42 for description.) **(2-4 credits)**

INT 581 — Text of German Lieder: Goethe and Contemporaries (1749-1832)
Detailed study of selected lieder repertoire for literary and musical merit. Emphasis on comprehension of text through close reading and translation; analysis of literary values and the manner in which musical settings reflect (or fail to reflect) those values. Lieder of representative authors/composers are placed within the context of literary periods. Prerequisite: one semester of college German or one year of high school German.
(2 credits) Reutlinger

INT 582 — Text of German Lieder: Romanticism and the Later Nineteenth Century (1798-1900)
Continuation of INT 581. Prerequisite: INT 581. **(2 credits)**

INT 637 — English as a Second Language II
Uses autobiography to increase the fluency of reading and writing. Students will write their autobiography and a review of an autobiography they have read. Prerequisite: INT 538 or placement by exam. **(0 credit) Chandler**

INT 638 — English as a Second Language II
Focus is on the biography *Mozart* by Marcia Davenport and the film *Amadeus*. Students will read and then write a summary biography on Mozart. They will then watch *Amadeus* and write a paper comparing the two versions of Mozart's life.
(0 credit) Chandler

INT 820/840 — Beyond-Degree Studio
(See description on page 41.) **(0 credit)**

Jazz Studies

Netsky, Chair; Banacos, Bley, Buda, Cowan, Eade, Garzone, Giuffre, Goodrick, Lockwood, Longstreth, Maneri, Manson, McBee, McKinley, McNeil, Moses, Roos, Russell, Stepton

Studio Instruction (JS 500)

Classroom Instruction

JS 525T — Development of Rhythmic Skills
Study of rhythm and the functions of the laws governing it. Analysis of rhythm patterns and cycles, and studies to develop the ability to play them. Students will be expected to become proficient in playing studies and identifying rhythms from dictation and other sources. **(1 credit) Pollard**
(Not offered 92-93)

JS 555T — Lydian Chromatic Concepts
Introduction to the theoretical concepts formulated by the American composer George Russell; analysis of jazz and non-jazz compositions. **(2 credits) Russell**

JS 556T — Lydian Chromatic Concepts
Continuation of JS 555T. Prerequisite: Either JS 555T or JS 577.
(2 credits) Russell

JS 557T — Advanced Lydian Chromatic Concepts
Analysis of twentieth-century composition techniques aimed at the jazz composer; study of the extensions of the Lydian Chromatic Concept in terms of rhythm and form. Prerequisite: JS 556T. **(2 credits) Russell**

JS 558T — Advanced Lydian Chromatic Concepts
Continuation of JS 557T. Prerequisite: JS 557T
(2 credits) Russell

JS 573T — Arranging I
Orchestration and instrumentation; analysis of works from the jazz repertoire. **(2 credits) Longstreth**

JS 574T — Arranging I
Continuation of JS 573T. Prerequisite: JS 573T. **(2 credits)**

JS 575T — Arranging II
Arranging for a seventeen-piece jazz band or commercial band. Melodic analysis and basic voicing techniques for 8 brass, 5 saxophones, 4 rhythm. Basic chord progressions. Prerequisite: JS 574T. **(2 credits) Longstreth**

JS 576T — Arranging II
Continuation of JS 575T. Prerequisite: JS 475T. **(2 credits)**

JS 577 — Advanced Jazz Theory
Material covered will bridge the gap between classical harmonic nomenclature and modern jazz harmonic symbology.
(2 credits) Russell

JS 578 — Advanced Jazz Theory
(2 credits) McKinley

JS 583T — Jazz Ear Training
The understanding of melodic line through the study of direction, function and purpose. The identification of tensions on chord changes and the ability to construct melodies involving these tensions. The use of upper structure triads in improvisation and sight-singing with solos transcribed from records. **(2 credits) Garzone**

Music Education

Battisti, Davidson, Grammer, Horgan, Kennedy, Leonard, Parker, Riley, Scripp, Shuler

Classroom Instruction

ME 503 — Contemporary Issues in Music Education
Examination of the present problems, challenges of education in general, and music education in particular. Discussion, reading, and special projects dealing with curriculum, musical leadership, administration, evaluation, and philosophy. **(2 credits) Battisti**

ME 504 — Contemporary Issues in Music Education
Continuation of ME 503. Prerequisite: ME 503. **(2 credits) Faculty (Not offered 92-93)**

ME 505 — Philosophical Study of Education
Study of philosophy as discipline and its application to problems in education; particular emphasis placed on the role of music in the models examined. **(2 credits) Faculty (Not offered 92-93)**

ME 506 — Social Sciences and Education
Review of the traditional and contemporary social sciences as the instruments by which data are produced that are relevant to educational problems; candidates are encouraged to explore issues in music and education in non-musical frames of reference. **(2 credits) Faculty (Not offered 92-93)**

ME 520 — Independent Pedagogy Practicum
(See INT 520, page 53.)

ME 521T — Test, Measurement and Assessment in Music Education
The rudiments of traditional methods of testing and assessment in music education are examined along with new approaches which cultivate a richer view of learning necessary to support achievement in music. **(2 credits) Davidson/Scripp**

ME 526T— Music for Special Learners
An examination of research and materials adapted especially for special needs learners, an overview of music pedagogies as they apply to such learners, and ways to integrate these children into graded music classrooms. **(2 credits) Faculty (Not offered 92-93)**

ME 527 — Administration and Supervision in Music Education
An examination of techniques for the administration and supervision of a comprehensive public school program. Staff supervision, scheduling, budget, program evaluation and strategies for building strong public relations will be discussed. **(2 credits) (Not offered 92-93)**

ME 528 — Curriculum Development in Music Education
An overview of models of curriculum development, and specific approaches to developing a philosophy for music education, setting objectives, and designing scope and sequence for music learning activities. **(2 credits) Faculty (Not offered 92-93)**

ME 528T — Music and Cognition
An exploration of musical development and training through the study of relevant research in cognitive psychology. **(2 credits) Davidson/Scripp (Not offered 92-93)**

ME 551T — Teaching Jazz
The development of jazz programs in the public schools. **(2 credits) Faculty (Not offered 92-93)**

ME 561 — Readings in Music Education Research
A survey of the literature and research in music education with an emphasis on systematic inquiry. **(2 credits) Davidson/Scripp**

ME 562— Current Trends in Music Education
An overview of contemporary approaches to music education including those of Kodaly, Dalcroze, Orff, Suzuki, Gordon and the Contemporary Music Project. Opportunities to work with materials and repertoire; ways to integrate and adapt these methodologies in American music classrooms. **(2 credits) Faculty (Not offered 92-93)**

ME 563 — History and Philosophy of Music Education
Students will explore the profession from an historical perspective. Development of attitudes and methodology along with practical implications will be presented. **(2 credits) Battisti (Not offered 92-93)**

ME 683 — Practicum in Administration and Supervision
Required of students who wish Massachusetts State Certification as a Supervisor/Director. A practicum (150 clock hours) within one year or an internship (300 clock hours) within two years. Students work in a school system under the supervision of the director of music and the chairman of the Music Education Department at the Conservatory. Students must meet all of the state requirements for this level of certification prior to beginning the practicum. Details are available from the Music Education Department. **(4 credits) Faculty**

ME 688 — Directed Study in Music Education
Preparation of the master's thesis. **(2 credits) Shuler**

Musicology

Smith, Chair; Greenwald, Hallmark, Heiss, Labaree, Pinkham, Porter, Row

MHST 501 — Topics in Baroque Music: Music of J. S. Bach
Lectures will be devoted to discussions of musical style, notational practice, and the historical context and function of Bach's work. A variety of approaches to analysis will also be considered, with some attention to numerology and proportion. The first half of the semester will consist of lectures by the instructor; the second half of the semester will consist of in-class presentations of students' term papers. **(2 credits) Porter (Not offered 92-93)**

MHST 502 — Baroque Instrumental Music
Examination of representative works with emphasis on the forms and idiomatic techniques in solo, keyboard, chamber, and orchestral repertory. In-class performance of works studied. **(2 credits) Pinkham**

MHST 505 — Topics in Music of the Classical Era
A study of historical and stylistic issues related to the development of music in the period between 1720 and the death of Beethoven. The course is designed to familiarize students with the stylistic principles of the music, its social-historical context, and with sources of information on this period, through reading and listening assignments, classroom discussion, and individual research projects. **(2 credits) Smith**

MHST 506 — Topics in Music of the Nineteenth Century
A study of historical and stylistic issues related to the development of music from the Romantic movement of the early 19th century through the music of Mahler. The course is designed to familiarize students with the stylistic principles of the music, its social-historical context, and sources of information on this period, through reading and listening assignments, classroom discussion, and individual research projects. **(2 credits) Smith**

MHST 507 — History of Western Musical Styles
A survey of the compositional principles and social-historical context of music from the Middle Ages through the Baroque period. Not available to musicology majors. **(2 credits) Smith**

MHST 508 — History of Western Musical Styles
A survey of the compositional principles and social-historical context of music from the Classical period to the present. Not available to musicology majors. **(2 credits) Smith**

MHST 511 — History of Music in the United States
A survey of music in the United States from colonial times to the present. The course is designed to familiarize students with historical and stylistic developments, in both the cultivated and vernacular traditions, through reading and listening assignments, classroom discussion, and individual research projects. **(2 credits) Smith**

MHST 512 — Jazz History Research Seminar
Designed to give the student an understanding of the historical development of jazz. Through individual projects and classroom lectures and discussions, the course will familiarize the student with the basic tools of jazz research and will survey and evaluate significant works of scholarship in the field. **(2 credits) Smith**

MHST 521 — Renaissance Sacred Music
Analysis of structure, influences, and changing attitudes toward musical and liturgical considerations in representative works; discussion of performance problems; class performance of works studied. **(2 credits) Pinkham**

MHST 522 — Baroque Sacred Music
Examination of representative works with emphasis on the oratorio and the passion. In-class performance of works studied. **(2 credits) Pinkham**

MHST 524 — Performance Practice 1100 to 1500
Seminar in Medieval and early Renaissance music. Gregorian chant, instrumentation, musica ficta, modal theory, principles of improvisation and ornamentation. Open to Musicology majors with consent of the department chair. **(2 credits) Faculty (Not offered 92-93)**

MHST 527 — Performance Practice 1650 to 1750
Seminar in late Baroque music. National styles, ornamentation, rhythmic alterations, tuning and temperaments, continuo practices, varieties of notation. Open to Musicology majors with consent of the department chair. **(2 credits) Pinkham**

MHST 531 — Topics in Medieval Music
Issues and problems of the 11th through 14th centuries, history and analysis of style and composers; questions of performance practice, the nature of the musical and theoretical sources. Special attention will be given to the music of Johannes Ciconia. **(2 credits) Hallmark (Not offered 92-93)**

MHST 532 — Topics in Renaissance Music
Issues and problems of the 15th and 16th centuries; history and analysis of style and composers; questions of performance practice, the nature of the musical and theoretical sources. **(2 credits) Hallmark (Not offered 92-93)**

MHST 533 — Notation of Medieval Music
Intensive performing and transcribing from original notation of the 11th through 14th centuries; Gregorian chant, twelfth-century polyphony, Ars Nova and Trecento works. **(2 credits) Hallmark**

MHST 534 — Notation of Renaissance Music
Intensive performing and transcribing from original notation of the 15th and 16th centuries. **(2 credits) Hallmark**

MHST 535 — Writing About Music: Research Methods for the Practical Musician and Scholar
Explores the methodology of musical problem solving and scholarship for performers, historians, and theorists. The goal of the course is to acquaint the student with musical scholarship. This will be accomplished through individual and class projects that will require the use of the research tools and bibliographical materials essential to such areas of musical thought and activity as editing, analysis, criticism, historiography and journalism. **(2 credits) Greenwald**

MHST 536 — Writing About Music: Research Methods for the Practical Musician and Scholar
Continuation of MHST 535. Prerequisite: MHST 535. **(2 credits) Greenwald**

MHST 537 — Teaching Music History
Seminar in teaching approaches and problems arising in current classroom situations. Bibliographic study of recent research in music history and musicology. Students will be assigned as teaching assistants to undergraduate music history classes on a rotating basis. In conjunction with this course, students must sign up for MHST 580. Open to all graduate students with permission of the instructor. **(2 credits) Hallmark (Not offered 92-93)**

MHST 543 — Introduction to Ethnomusicology
A study of the history, culture, and repertoire of two cultures, usually South Indian and Balinese. Performance projects, transcriptions, papers on musical practice, quizzes on repertoire and terminology. Final exam. **(2 credits) Labaree**

MHST 544 — Area Study in Ethnomusicology
A study of the history, culture, and repertoire of a selected area of the world or of one problem in the study of World Music. Performance projects, transcriptions, analysis and research papers, quizzes on repertoire and readings. Areas of study include: Music of Turkey, American Commercial Music, the study of Oral Tradition, Music of India, Music of Indonesia. **(2 credits) Labaree**

MHST 545 — Asian Modal Systems
Examination of modal systems of Arabic, Persian, Indian, Indonesian, Southeast Asian, Chinese, and Japanese musics; formulation of principles operative in each musical system, in

multi-culture areas, and in all modal systems under discussion. **(2 credits) Row (Not offered 92-93)**

MHST 551 — Ives, Schoenberg, Stravinsky
Study of the music of Ives, Schoenberg, Stravinsky, their colleagues, and the general context of their works; supplementary consideration of the particular developments which led to those works and of their subsequent, lasting influence. **(2 credits) Heiss**

MHST 552 — Ives, Schoenberg, Stravinsky
Continuation of MHST 551. (Although MHST 551 is not a prerequisite for MHST 552, students enrolled in MHST 551 have priority in registration for MHST 552.) **(2 credits)**

MHST 564 — Sacred Choral Music: 1750-Present
A survey of representative large-scale works with orchestral accompaniment, and small-scale works designed for liturgical use. Among the topics to be discussed will be idiomatic choral devices, text setting, changes in liturgical attitude, the influence of instrumental writing on choral writing, and the influence of neo-Renaissance and neo-Baroque movements. Written assignments. **(2 credits) Pinkham**

MHST 580 — Teaching Internship
A two-year teaching assignment required of all Musicology majors. The student is assigned as an assistant in an undergraduate music history course, and is expected to conduct weekly listening sessions and give two class lectures each semester. **(0 credit)**

MHST 681/682 — Honors Thesis
Available only with consent of the department. Credits must be distributed over two semesters. Preparation of the thesis must be supervised by a member of the department. See note with program of study. **(4 credits) Greenwald, Hallmark, Labaree, Smith**

MHST 693 — Musicology Exams
(See master's Musicology program of study, page 44.)

MHST 697 — Portfolio
(See master's Musicology program of study, page 44.)

MHST 901 — Doctoral Seminar in Musicology: Issues in the Criticism and Analysis of Music
An introductory course in which contemporary issues in four fundamental areas of musical scholarship will be explored: Criticism and Historiography, Editing, Historical Performance, and Analysis. Within this context emphasis will be placed upon research methodology and written and oral expression. Class time will be divided between discussion of pertinent issues and individual student presentations. **(3 credits) Greenwald**

Opera

Moriarty, Chair; Enman, Harer, Robinson, Roll, Steele, M. Sullivan, Swanson, Vanstory, Wyneken

OPRA 501T — Opera and Music Theater Workshop
An introduction to the basic techniques of opera and music theater presentation. Studies include preparation of arias and scenes. Class work also will include audition practice. **Roll (0-2 credits)**

OPRA 502T — Opera and Music Theater Workshop
Continuation of 501T. **(0-2 credits)**

OPRA 503T — Opera and Music Theater Workshop
Continuation of 502T. **(0-2 credits)**

OPRA 504T — Opera and Music Theater Workshop
Continuation of 503T. **(0-2 credits)**

OPRA 510 — Graduate Ensemble: Opera Studio & Opera Theater
(See Ensembles, page 33.) **(0 credit) Moriarty**

OPRA 541 — Opera Studies: Studio
(See description under Ensembles, page 33.) The following courses must be taken simultaneously with OPRA 541 and cannot be taken separately: OPRA 510 - Section 01, OPRA 545, 547, 551, 553. VC 563 or OPRA 563 is also co-requisite with OPRA 541. **(2 credits) Moriarty**

OPRA 542 — Opera Studies: Studio
Continuation of OPRA 541. Prerequisite: OPRA 541. The following courses must be taken simultaneously with OPRA 542 and cannot be taken separately: OPRA 510 - Section 01, OPRA 546, 548, 552, 554. VC 564 or OPRA 564 is also co-requisite with OPRA 542. **(2 credits)**

OPRA 545 — Staging Class
In-depth analysis of professional audition techniques. Discussions and demonstration of styles characteristic in operatic periods. Discussion of operatic style and its effect on the physical presentation. Practical advice on resume preparation and career management. **(2 credits) Robinson**

OPRA 546 — Staging Class: Studio
Continuation of OPRA 545. Prerequisite: OPRA 545. **(0 credit)**

OPRA 547 — Stage Techniques: Studio
A study of acting technique as it applies to characterization, dramatic analysis and ensemble singing. Performance of scenes. **(0 credit) Robinson**

OPRA 548 — Stage Techniques: Studio
Continuation of OPRA 547. Prerequisite: OPRA 547. **(0 credit)**

OPRA 551 — Movement: Studio
Basic stage movement, including study of period steps, bows and expressive movement. **(0 credit) M. Sullivan**

OPRA 552 — Movement: Studio
Continuation of OPRA 551. Prerequisite: OPRA 551. **(0 credit)**

OPRA 553 — Stage Make-Up: Studio
Introduction to the basic techniques of make-up for the stage. **(0 credit) Swanson**

OPRA 554 — Stage Make-Up: Studio
Continuation of OPRA 553. Prerequisite: OPRA 553. **(0 credit)**

OPRA 561— Opera Studies: Theater
The following courses must be taken simultaneously with OPRA 561 and cannot be taken separately: OPRA 510 - Section 02, OPRA 565, 567, 571, 573. OPRA 563 is also a co-requisite to OPRA 561. **(2 credits) Moriarty**

OPRA 562 — Opera Studies: Theater
Continuation of OPRA 561. Prerequisite: OPRA 561. The following courses must be taken simultaneously with OPRA 562 and cannot be taken separately: OPRA 510 - Section 02, OPRA 566, 568, 572, 574. OPRA 564 is also co-requisite to OPRA 562. **(2 credits)**

OPRA 563 — Opera Diction
The study of pronunciation and enunciation in Italian, French and German, utilizing the International Phonetic Alphabet. **(2 credits) Vanstory**

OPRA 564 — Opera Diction
Continuation of OPRA 563. Prerequisite: OPRA 563. **(2 credits)**

OPRA 565 — Staging Class: Theater
In-depth analysis of professional audition techniques. Discussions and demonstrations of styles of characterization in operatic periods. Discussion of musical style and its effect on the physical presentation. Practical advice on resume preparation and career management. **(0 credit) Robinson**

OPRA 566 — Staging Class: Theater
Continuation of OPRA 565. Prerequisite: OPRA 565. **(0 credit)**

OPRA 567 — Stage Techniques I: Theater
A study of acting technique as it applies to characterization, dramatic analysis, and ensemble singing. Performance of scenes. **(0 credit) Robinson**

OPRA 568 — Stage Techniques I: Theater
Continuation of OPRA 567. Prerequisite: OPRA 567. **(0 credit)**

OPRA 571 — Movement I: Theater
Basic stage movement, including study of period steps, bows, and expressive movement. **(0 credit) M. Sullivan**

OPRA 572 — Movement I: Theater
Continuation of OPRA 571. Prerequisite: OPRA 571. **(0 credit)**

OPRA 573 — Stage Make-Up: Theater
Introduction to the basic techniques of make-up for the stage. **(0 credit) Swanson**

OPRA 574 — Stage Make-Up: Theater
Continuation of OPRA 573. Prerequisite: OPRA 573. **(0 credit)**

OPRA 661 — Advanced Opera Studies: Theater
The following courses must be taken simultaneously with OPRA 661 and cannot be taken separately: OPRA 510 - Section 02, OPRA 665, 667, 671, 673. Prerequisite: OPRA 542 or OPRA 562. **(2 credits) Moriarty**

OPRA 662 — Advanced Opera Studies: Theater
Continuation of OPRA 661. Prerequisite: OPRA 661. The following courses must be taken simultaneously with OPRA 662 and cannot be taken separately: OPRA 510 - Section 02, OPRA 666, 668, 672, 674. **(2 credits)**

OPRA 665 — Staging Class: Theater
Continuation of OPRA 566. Prerequisite: OPRA 566. **(0 credit) Moriarty**

OPRA 666 — Staging Class: Theater
Continuation of OPRA 665. Prerequisite: OPRA 665. **(0 credit)**

OPRA 667 — Stage Techniques II (Stage Combat): Theater
Continuation of basic theater performing techniques, including advanced movement. Specializing in the various types of fencing and physical interaction that is commonly encountered in stage performance. Continuation of OPRA 568. Prerequisite: OPRA 568. **(0 credit) Robinson**

OPRA 668 — Stage Techniques II (Stage Combat): Theater
Continuation of OPRA 667. Prerequisite: OPRA 667. **(0 credit)**

OPRA 671 — Movement II: Theater
Continuation of OPRA 572. Prerequisite: OPRA 572. **(0 credit) M. Sullivan**

OPRA 672 — Movement II: Theater
Continuation of OPRA 671. Prerequisite: OPRA 671. **(0 credit)**

OPRA 673 — Aria Class: Theater
Review of Italian, French, German and English diction with emphasis on aria interpretation. **(0 credit) Moriarty**

OPRA 674 — Aria Class: Theater
Continuation of OPRA 673. Prerequisite: OPRA 673. **(0 credit)**

Orchestral Conducting

Hoenich, Chair

Studio Instruction (ORCH 500)

Classroom Instruction

ORCH 505T — Advanced Solfège
Designed for students with previous solfège training who wish to direct their application of solfège skills towards the broad range of historical and contemporary style and practice problems facing the choral, orchestral, or wind ensemble conductor. Permission of the instructor is required. **(2 credits) Scripp (Not offered 92-93)**

ORCH 506T — Advanced Solfège
Continuation of ORCH 505T. Prerequisite: ORCH 505T. **(2 credits) Scripp**

ORCH 565T — Orchestral Conducting
Study of basic beat patterns, subdivision, compound meters, preparatory beats, releases, and rehearsal techniques; study of a classic symphony and recitatives. **(2 credits) Hoenich**

ORCH 566T — Orchestral Conducting
Continuation of ORCH 565T. Prerequisite: ORCH 565T. **(2 credits)**

ORCH 567 — Advanced Orchestral Conducting
Application of conducting technique to a greater variety of orchestral repertoire. Study of scores from the 19th and 20th centuries for analysis, conducting, and score reading, performance practice and rehearsal techniques. Admission by audition only. **(2 credits) (Not offered 92-93)**

ORCH 568 — Advanced Orchestral Conducting
Continuation of ORCH 567. Prerequisite: ORCH 567. **(2 credits)**

ORCH 667 — Advanced Orchestral Conducting
Continuation of ORCH 568. Prerequisite: ORCH 568. **(2 credits)**

ORCH 668 — Advanced Orchestral Conducting
Continuation ORCH 667. Prerequisite: ORCH 667. **(2 credits)**

Organ

Hayashi, Chair; Porter, Teeters

Students may have the opportunity to pursue studio instruction with different faculty members in the department.

Assignments will be decided in consultation with the department chair.

Studio Instruction (ORG 500)

Classroom Instruction

ORG 513T — Elementary Thoroughbass
An introduction to the art of continuo playing. Systematic instruction in figured bass along with discussion of style. Weekly performances by participants and some outside reading. Open to all keyboard majors. **(1 credit) Porter**

ORG 514T — Elementary Thoroughbass
Continuation of ORG 513T. Prerequisite: ORG 513T. **(1 credit)**

ORG 521 — History of the Organ and Organ Design
A study of the organ from the late Middle Ages to the present day. Special emphasis on the relationship between organ design and performance style and registrational practice. Discussion of the technical design of the organ in an historical context. **(2 credits) Porter**

ORG 527 — Advanced Keyboard Harmony and Improvisation
Studies in thoroughbass are used as a foundation for beginning improvisation at the organ. Instruction in a variety of techniques: ostinato, variation, cantus firmus settings, as well as fugal improvisation. Prerequisite: ORG 514T, or permission of instructor. **(1 credit) Porter**

ORG 528 — Advanced Keyboard Harmony and Improvisation
Continuation of ORG 527. Prerequisite: ORG 527. **(1 credit)**

ORG 541 — Music in Modern Liturgy
A seminar exploring the role of the classically-trained musician in modern liturgical churches. Liturgical authorities and musicians will participate as occasional lecturers. Students will pursue a major research project resulting in a paper or lecture/demonstration. **(2 credits) Teeters**

ORG 542 — Hymnody
Discussion of hymn singing and writing from earliest examples through modern times. **(2 credits) Teeters**

ORG 543 — Organ Repertoire and Performance Practice
A study of representative works from the 14th century to the present emphasizing correlation of literature to the respective instruments; historical and national characteristics. **(2 credits) Porter (Not offered 92-93)**

ORG 544 — Organ Repertoire and Performance Practice
Continuation of ORG 543. Prerequisite: ORG 543. **(2 credits)**

ORG 545 — Italian Organ Repertoire of the Seventeenth and Eighteenth Centuries
(2 credits) (Not offered 92-93)

ORG 546 — Italian Organ Music: Frescobaldi
(2 credits) (Not offered 92-93)

ORG 547 — Organ Ensemble Repertoire
(1 credit) (Not offered 92-93)

ORG 548 — Organ Ensemble Repertoire
(1 credit) (Not offered 92-93)

ORG 571 — Choral Conducting for Organists
Basic choral conducting skills are studied. **(2 credits) Teeters (Not offered 92-93)**

ORG 572 — Choral Conducting for Organists
All conducting is done from the keyboard. The class serves as a choral laboratory. Methods of controlling performances from the keyboard both by gesture and playing technique are explored in detail. **(2 credits) Teeters (Not offered 92-93)**

ORG 573 — Organ Works of J. S. Bach
(2 credits) (Not offered 92-93)

Piano

Chodos, Chair; Byun, Drury, Hodgkinson, Jochum, Maxin, Rosenbaum, Sherman, Stackhouse, Urban, P. Zander

Studio Instruction (PNO 500)

Classroom Instruction

PNO 547T — Piano Performance Seminar: Investigations of the Pianist's World, Music, and Concerns
Master classes and lecture-demonstrations given by NEC faculty and guest artists. Students are encouraged to play for artists other than their own teacher. Members of the class will be required to perform at least once during the semester. **(1 credit) Jochum/Stackhouse**

PNO 548T — Piano Performance Seminar
Continuation of PNO 547T. **(1 credit) Chodos**

PNO 551T — Piano Pedagogy
Examination of methods, concept series, teaching materials, and literature from elementary through upper intermediate/early advanced levels. Overview of comparative educational philosophies and psychologies as related to piano teaching; guest speakers in special areas of concentration; introduction to Dalcroze Eurythmics and group piano teaching. Course format includes lecture, discussion, performance, reading and research assignments, plus practicum in conjunction with the Extension/Preparatory School Piano Department. **(2 credits) Stackhouse**

PNO 552T — Piano Pedagogy
In-depth work in the areas of teaching/learning philosophies and psychologies, specific individual projects, experience in sequencing material, and focus on practicum in conjunction with the Extension/Preparatory School Piano Department. Prerequisite: PNO 551T. **(2 credits)**

PNO 557 — Techniques of Playing Twentieth-Century Piano Music
From Ives, Cowell, and Schoenberg to Crumb, Cage, and others: the challenges of the modern and unconventional. The class will study polyrhythms and "inside-the-piano" instrumental techniques, decipher non-standard notations, explore the philosophical currents behind new-music repertoire, and confront the question, "But is it music?" Permission of instructor. **(2 credits) Drury (Not offered 92-93)**

PNO 558 — Techniques of Playing Twentieth-Century Piano Music
Continuation of PNO 557. Prerequisite: PNO 557. **(2 credits)**

Strings and Guitar

Rosenblith, Chair; Anderson, Auclair, Brink, Buswell, Carr, Cirillo, Fine, Koff, Krasner, Lehner, Leisner, Lesser, Lowe, Magg, Nickrenz, Orleans, Palma, Seeber, R. Sullivan, Thompson, Trampler, Ushioda, Vilker-Kuchment, Wells, Wolfe

Studio Instruction (STR 500)

Classroom Instruction

STR 530T — Bass Class
Study of orchestral excerpts. Open only to bass majors. **(1 credit) Palma**

STR 540T — Chamber Music with Guitar
Coaching of chamber music with other instruments and voice in a master class format. The course will serve the needs of both students who require an introduction to chamber music and those who seek experience with more advanced, non-traditional repertoire. **(1 credit) Leisner**

STR 549T — Viola Class for Violinists
Violin students familiarize themselves with the clef, as well as certain distinctive viola techniques. Permission of instructor required. **(2 credits) Fine (Not offered 92-93)**

STR 559T — Aural Heritage of String Playing
Survey of the heritage of string performing artists and the schools they represent through sound recordings, written criticism and contemporary descriptions of performances. **(2 credits) Lesser (Not offered 92-93)**

STR 562T — String Pedagogy
Approaches and methods in the education of string players, historical development of techniques, pedagogical writings, guest lecturers. **(2 credits) Rosenblith (Not offered 92-93)**

STR 583T — Guitar Repertoire and Performance Seminar
Surveys through actual performance of the guitar's literature. Forum for the development of the student's performance ability. Issues addressed: style, interpretation, performance practice, stage deportment, and performance anxiety. In-class performances serve as a springboard for the discussion of these topics. **(1 credit) Anderson**

STR 584T — Guitar Repertoire and Performance Seminar
Continuation of STR 583T. Prerequisite: STR 583T. **(1 credit)**

Theoretical Studies

Cogan, Chair; Ceely, Davidson, Escot, Felice, Fletcher, Heiss, Hoffmann, Maneri, Zander, Zaritzky

The department offers a wide range of one- and two-semester courses to graduate students from all specializations in the school, as well as to Theoretical Studies majors in particular. The courses offer theoretical approaches for analysis, composition, performance, historical, cultural, and speculative research, and for pedagogy. In the listings that follow, an § indicates a two-semester course; the department requests a year-long commitment in two-semester courses. *Both parts of the Master's Music Theory Competency Examination must be passed before students may elect courses in the department of Graduate Theoretical Studies. (Students will be allowed in courses specifically required by their curricula.)*

Studio Instruction (THYG 500)

Classroom Instruction

THYG 023 — Graduate Remedial Music Theory §
This course is designed to aid those with music theory deficiencies as revealed in the Master's Music Theory Competency Examination. Passing the class grants exemption from passing the Competency Exam. Weekly sessions of analysis (by ear and from score) and dictation. Study of "sonic designs" and their contributions to overall form. Emphasis on aural analysis and development of strategies for approaching both aural and written tasks. Analytical terminology. Examples from Bach, Mozart, Haydn, Beethoven, Schubert, and Bartok. **(Two-semester course not recorded on transcript; no-credit; special fee required, see page 64.) Zaritzky**

THYG 024 — Graduate Remedial Music Theory
Continuation of THYG 023. Prerequisite: THYG 023.

THYG 501 — Score Reading §
Development of score-reading facility at the piano for students with some keyboard experience. Practice of eye-hand coordination, clefs, transposition, rhythmic accuracy. Material from Morris and Ferguson *Preparatory Exercises in Score Reading*, vocal and chamber scores. Admission for non-conducting majors is by permission of instructor. **(2 credits) Felice**

THYG 502 — Score Reading
Continuation of THYG 501. Prerequisite: THYG 501. **(2 credits)**

THYG 503 — Significant Theoretical Developments
A general review with emphasis on theoretical revisions and innovations since 1900. Through readings, analysis and performance, current ways of understanding earlier music and the full range of twentieth-century compositional/theoretical developments are introduced. Topics include Schenkerian analysis; scalar, serial, mathematical, and psycho-acoustical theories; global structures. **(2 credits) Zaritzky**
(Not offered 92-93)

THYG 504 — Significant Theoretical Developments
Continuation of THYG 503. **(2 credits) Escot**
(Not offered 92-93)

THYG 511T — Sixteenth-Century Counterpoint §
Study of sixteenth-century vocal style through the analysis and composition of canons and two-voice motets of Lassus. Readings in Pietro Aaron, Aldrich, Cooke and Wittkower. Additional analysis and composition is required of master's and graduate diploma students. **(2 credits) Davidson**

THYG 512T— Sixteenth-Century Counterpoint
The expansion of concepts and skills acquired in THYG 511T through the analysis and composition of motets and mass movements in three or four voices. Readings in Zarlino. Continuation of THYG 511T. Prerequisite: THYG 511T or permission of instructor. **(2 credits)**

THYG 513T — Invention in the Style of Bach §
A study of eighteenth-century contrapuntal practice in two voices. Exercises in two-voice invention in the style of Bach. Analysis of Bach inventions. **(2 credits) Hoffmann**

THYG 514T — Fugue in the Style of Bach
A study of eighteenth-century contrapuntal practices in three voices. Exercises in three-voice fugue in the style of Bach. Analysis of Bach fugues. Prerequisite: THYG 513T.
(2 credits) Hoffmann

THYG 517T — Microtonal Composition and Performance
In this course, the half step is considered divided into six equal parts, producing a virtual pitch continuum. Through graduated singing exercises, students will learn to hear these intervals clearly. Students will write harmony, melody, and counterpoint exercises, exploring these new microtonal sonorities and learning to play them on their own instruments. Two pianos, tuned one quarter-tone apart, will be provided for the study of quarter-tone music. Time will be spent searching for a rhythmic language that accurately reflects the tonal implications of the music. Listening assignments in the music of Carillo, Haba, Wyshnegradski, Sims, Johnston, Maneri, and others. Text by Scott Van Duyne and Joseph Maneri. **(2 credits) Maneri**

THYG 518T — Microtonal Composition and Performance
Continuation of THYG 517T. Prerequisite: THYG 517T. **(2 credits)**

THYG 521 — Interpretive Analysis §
Analysis for performers; concepts of rhythmic, linear, harmonic, and structural analysis; performance implications of analytic conclusions; performance and analysis of works from the student's own area of specialization. **(2 credits) Heiss**

THYG 522 — Interpretive Analysis
Continuation of THYG 521. Prerequisite: THYG 521. **(2 credits)**

THYG 523 — Schenker's Analytical Methods §
Examination of Schenker's theory of tonality and analysis, and its influence on musical hearing, thinking, and performance. Schenker's treatment of harmony, voice leading, motive, and form; his methods of analytical research and presentation, including autograph study and graphic display. Consideration of compositions primarily from Bach to Brahms as organic aural entities, and of appropriate historical and conceptual contexts for evaluating Schenker's contribution to them. **(2 credits) Zaritzky**

THYG 524 — Schenker's Analytical Methods
Continuation of THYG 523. Prerequisite: THYG 523. **(2 credits)**

THYG 525 — Psychophysical Analysis I: Extended Parameters §
The study of scientific concepts of sound, communications, and analytic modelling capable of illuminating music of diverse periods and culture, past and present. Theories of musical space, musical language, and time are explored, with constant attention to diverse music and music theories, and against a background of the psychophysical analysis of sound and time, information theory, linguistics, and the history and philosophy of science. **(2 credits) Cogan**

THYG 526 — Psychophysical Analysis I: Extended Parameters
Continuation of THYG 525. Prerequisite: THYG 525. **(2 credits)**

THYG 527 — Psychophysical Analysis II: Tone-Color §
Analysis of musical sound-voices, instruments, and their combinations, and of the ways sonic qualities are ordered to shape whole musical context and works. Sonic structure in music of many periods and cultures; relationship of tone color to other parameters; and relationships of sonic properties to those of linguistics and of visual color. Texts: Cogan & Escot, *Sonic Design;* Cogan, *New Images of Musical Sound.* **(2 credits) Cogan (Not offered 92-93)**

THYG 528 — Psychophysical Analysis II: Tone-Color
Continuation of THYG 527. Prerequisite: THYG 527. **(2 credits)**

THYG 533 — Mathematical Systems
Introduction to the application of mathematical structures to musical composition and theory. Selected topics in statistics, set theory, probability, non-linear phenomena, proportional theory, and geometry as they apply to music from earliest to modern times. **(2 credits) Escot**

THYG 535 — Advanced Sonic Analysis
Work in the Sonic Analysis Laboratory in Cambridge using its computerized fast-Fourier transform sound-wave analysis facilities. Sonic analysis of musical instruments and voices, and analysis of sonic contexts in music of diverse historical periods and cultures to the present. This seminar is open to a small number of students with permission of the instructor. (A special facilities usage fee will be charged.) Prerequisite: THYG 528. **(2 credits) Cogan (Not offered 92-93)**

THYG 537 — Bach's Well-Tempered Clavier
An introduction to the musician's "daily bread," including analysis, editing, listening, performance, readings, and transcription (for non-keyboard players). Readings include C.P.E. Bach, Busoni, Czerny, Kirkpatrick, Landowska, Riemann, Schenker, Tovey and others. Questions of structure (the diverse genres of preludes; fugue as a tonal contrapuntal process) and style (articulation, instrument, ornament, and tempo) are explored. **(2 credits) Felice**

THYG 538 — Twelve-Tone Music
A study of various approaches to analysis of atonal and serial music, including works of Schoenberg, Webern, Berg, Babbitt, and Stockhausen. Analytical, performance, and/or compositional projects. **(2 credits) Hoffmann**

THYG 542 — Readings in Analysis
Analyses offer musicians valuable insights into interpretation of specific compositions, and into compositional methods and possibilities. This course introduces student performers, composers, and theorists to a wide spectrum of published analyses which have become classics of practical and theoretical reference. The authors range from C. P. E. Bach and Rameau through Czerny and Riemann to Tovey, Schoenberg, and Boulez. Through reading, listening, and discussion the class evaluates how well the analyses reveal their chosen music. Historical changes in analytical methods are observed, and the range of analytical subjects (harmony, rhythm, formal relationships, and others) is considered. **(2 credits) Zaritzky**

THYG 543 — Advanced Ear Training (Tonal)
Advanced tonal hearing and singing. Practice in perception and rendering of complex melodic shapes and tonal motions: linear and multilinear melodic formations; harmonic and contrapuntal textures; chromaticism and modulation. Melodic, contrapuntal and harmonic dictation; prepared and sight singing; aural analysis; interactive improvisation. Based on representative texts and on music of the Baroque, Classical, and Romantic periods. **(2 credits) Zaritzky (Not offered 92-93)**

THYG 544 — Contemporary Ear Training
Hearing, singing, and playing twentieth-century idioms. Practice in perception and rendering of rhythmic, intervallic, scalar, and tone-set formations. Dictation; prepared and sight singing; aural analysis; interactive improvisation; reading of diverse notations. Based on texts such as Hindemith's *Elementary Training for Musicians,* Edlund's *Modus Novus,* and on music of varied European and American twentieth-century composers. **(2 credits) Zaritzky**

THYG 546 — Beethoven Symphonies
A course exploring theoretical and performance aspects of several of the symphonies. Special focus will be placed on structure, thematic development, tempo, orchestration, etc. The class will consist of a Beethoven orchestra. Conductors and non-performers may also participate. Ideas discussed in class will be tested in performance. **(2 credits) B. Zander (Not offered 92-93)**

THYG 551 — Teaching of Compositional Practice §
Compositional experience for students who plan a career that includes teaching theory or composing. Composition, and criticism of others' compositions in a variety of historical, cultural, and theoretical approaches, based on Cogan & Escot's *Sonic Design: Practice and Problems*. Critical review of counterpoint, harmony, and composition texts. **(2 credits) Cogan (Not offered 92-93)**

THYG 552 — Teaching of Compositional Practice
Continuation of THYG 551. Prerequisite: THYG 551. **(2 credits) Escot (Not offered 92-93)**

THYG 697 — Portfolio (first year)
(See master's Theoretical Studies program of study, page 46.)

THYG 699 — Portfolio (second year)
(See master's Theoretical Studies program of study, page 46.)

THYG 901 — Doctoral Seminar: Theoretical Practice; Past, Present, Future
Doctoral candidates will be brought into contact with major strands of theoretical thought and practice, and especially with major developments of twentieth-century theory as they affect musics distant and recent alike. Cross-currents between theory, creation, and performance will be actively considered, as will those between music theory and other domains of human creativity and culture (the sciences, mathematics, and the other arts). Readings of theorists, and reexamination of musical works in light of those readings. **(3 credits) Cogan**

Voice

Clickner, Chair; Craig, Decima, DeVoll, Fortunato, Garrett (leave of absence), Haber, Harer, Hodam, Katz, Kibbe, Pearson, St. Laurent, Semer, Vanstory, Zambara

Studio Instruction (VC 500)

Classroom Instruction

VC 521 — Voice Class
Intended for students who are not majoring in Vocal Performance. Lectures, discussion, and individual attention to problems of vocal production and technique. **(2 credits) St. Laurent**

VC 522— Voice Class
Continuation of VC 521. Prerequisite: VC 521. **(2 credits)**

VC 563T — Diction for Singers
Rules and techniques of accurate pronunciation, enunciation, and projection of French, Italian, and German, using the International Phonetic Alphabet. Class discussions, performances, and critiques; written and oral examinations. Text: *Diction* by John Moriarty. **(2 credits) Decima, Vanstory**

VC 564T — Diction for Singers
Continuation of VC 563. Prerequisite: VC 563. **(2 credits)**

VC 565 — Vocal Pedagogy
Reading and discussion of William Vennard's *Singing: The Mechanism and the Technic*. Teaching demonstrations by class members; guest lecturers and demonstrations. Prerequisite for Voice Department assistant. **(2 credits) Pearson**

VC 566 — Vocal Pedagogy
The study of voice therapy, speech pathology, and the psychology of teaching. Texts: *Change Your Voice, Change Your Life* by Morton Cooper; *Voice* by Green. Continuation of VC 565. Prerequisite: VC 565. **(2 credits) Pearson**

VC 575 — Vocal Techniques and Repertoire, French
Performance and in-depth discussion of French Mélodies. Musical considerations, style, ensemble, diction, basic communication. By audition. Prerequisite: VC 564. **(2 credits) Kibbe**

VC 576 — Vocal Techniques and Repertoire, French
Continuation of VC 575. Prerequisite: VC 575. **(2 credits)**

VC 577 — Vocal Techniques and Repertoire, German
Performance and in-depth discussion of German Lieder. Musical considerations, style, ensemble, diction, basic communication. By audition. Prerequisite: VC 564. **(2 credits) Decima**

VC 578 — Vocal Techniques and Repertoire, German
Continuation of VC 577. Prerequisite: VC 577. **(2 credits)**

VC 617/618 — Vocal Coaching
Designed to aid the singer in interpretive style and presentation, Vocal Coaching consists of a studio session with an accompanist, particularly in preparation for a public performance or recital. Graduate Vocal Performance majors may take up to four semester credit hours of Vocal Coaching to replace four elective credits. There is no additional charge for the first four credits of Vocal Coaching. This option is generally selected in the final year, and second year students are given priority. **(2 credits) Decima, Harer, Katz, Kibbe, Vanstory**

VC 620 — Vocal Coaching
If Vocal Coaching is taken for more than 2 semesters, students register for VC 620 and will be charged the studio rate. **(2 credits)**

Wind Ensemble Conducting

Battisti, Chair

Studio Instruction (WNDEN 500)

Classroom Instruction

WNDEN 501T — Woodwinds and Brass: Development and Literature
Survey of woodwind, brass, and percussion ensemble repertoire for small and large wind ensembles/bands from the 16th to the 20th century. Attention is given to the preparation of works from this repertoire for concert performance. **(2 credits) Battisti**

WNDEN 502T — Woodwinds and Brass: Development and Literature
Continuation of WNDEN 501T. Prerequisite: WNDEN 501T. **(2 credits) (Not offered 92-93)**

WNDEN 505T — Advanced Solfège
Designed for students with previous solfège training who wish to direct their application of solfège skills towards the broad range of historical and contemporary style and practice problems facing the choral, orchestral, or wind ensemble conductor. Permission of the instructor required. **(2 credits) Scripp (Not offered 92-93)**

WNDEN 506T — Advanced Solfège
Continuation of WNDEN 505T. Prerequisite: WNDEN 505T. **(2 credits) Scripp**

WNDEN 587T — Wind Ensemble Conducting
Basic beat patterns, subdivision, compound meters, preparatory beats and releases, performance practice and rehearsal techniques for amateur and semi-professional ensembles. Application of techniques to eighteenth-, nineteenth-, and twentieth-century repertoire (wind ensemble and orchestra). Prerequisite: one year of conducting study in an undergraduate conducting course, or permission of instructor. **(2 credits) Battisti**

WNDEN 588T — Wind Ensemble Conducting
Continuation of WNDEN 587T. Prerequisite: WNDEN 587T. **(2 credits) (Not offered 92-93)**

WNDEN 687T — Wind Ensemble Conducting
Extension of conducting technique and repertoire with emphasis on twentieth-century literature. Greater emphasis on actual conducting experience and score analysis. Prerequisite: WNDEN 588T. **(2 credits) Battisti**

WNDEN 688T — Wind Ensemble Conducting
Continuation of WNDEN 687T. Prerequisite: WNDEN 687T **(2 credits) (Not offered 92-93)**

Woodwinds

Wrzesien, Chair; Annis, Buyse, Dunkel, Eifert, Genovese, Heiss, Hobson-Pilot, Krueger, Martin, Radnofsky, Ranti, Rapier, Robison, Ruggiero, F. Smith, Svoboda, Thorstenberg, Tyson, Wakao, Webster, Wright

Studio Instruction (WW 500)

Classroom Instruction

WW 527T — Woodwind Performance Seminar
This seminar seeks to define and explore the professional culture of wind playing. Emphasis is on the repertoire of flute, clarinet, oboe, bassoon, with piano; saxophone and horn students admitted with the instructor's permission. Wind chamber music may be included as enrollment permits. **(2 credits) Robison**

WW 528T — Woodwind Performance Seminar
Continuation of WW 327T. **(2 credits)**

HEALTH SERVICES AND RESIDENCE HALL INFORMATION

NEC Health Services

The Commonwealth of Massachusetts requires by law that every educational institution ensure that all full-time and three-quarter-time students, including international students, be enrolled in a qualifying student health insurance plan. In order to comply with the law, New England Conservatory has made arrangements for its students to participate in a two-part student health services program administered by Chickering Insurance Agency, Inc. and the Lane Health Center at Northeastern University. This plan covers basic accident and sickness benefits for a twelve-month period, and meets or exceeds all Massachusetts QSHIP requirements. An in-depth description of coverage is available from the Dean's Office or the Director of Residential Life.

Waiver of Insurance

All full-time and three-quarter-time students are required to sign a waiver attesting to comparable coverage. If this waiver is not signed and returned to the Business Office on or before August 14, 1992, students will be enrolled automatically and charged for participation in the NEC Health Services program.

The NEC Student Insurance Plan, which is underwritten by The New Hampshire Insurance Group, is designed to work hand-in-hand with the Lane Health Center. In no event may a student subscribe *only* to the insurance portion of the NEC Health Services program. However, should comparable coverage in a present policy be available to off-campus students, such students may waive the insurance portion but may elect, and are encouraged, to subscribe to the Lane Health Center portion of the plan.

All students living in the Residence Hall are required to participate in both parts of the health package. If comparable coverage in a present insurance policy is demonstrated, the insurance portion of the package will be refunded. Proof of comparable coverage must be submitted to the Business Office every year. Students not living in the Residence Hall are encouraged to subscribe to the Health Services program. All arrangements should be made through the Business Office. A full description of the services provided by both the Lane Health Center and the insurance plan will be sent to the parents of each entering and returning student. Parents and students are urged to read these pamphlets carefully, and non-Residence Hall students are urged to give the package serious consideration. For further information, students should contact the Dean's Office or the Director of Residential Life.

With the assistance of back-up services from major medical centers, the Lane Health Center is equipped to deal promptly with any condition that may arise. Lane Health Center is a fully

staffed student health clinic that is equipped to provide walk-in health and wellness treatments to students. Services include emergency and routine care, gynecological consultations, laboratory tests and x-rays, physical therapy, and access to limited specialty clinics.

Located in the Forsyth Building within 2 blocks of NEC, the clinic is open from 9:00 am to 7:00 pm, Monday through Friday, with additional hours on Saturdays. Students may see staff physicians and nurses without appointment. Twenty-four hour emergency assistance is available via the Northeastern Security Office in the Forsyth Building. Limited infirmary care also is available.

Mental Health Services

Mental health services are provided by Don Greif, Ph.D., Jan Lerbinger, Ph.D., and other Counseling Center staff members. The Counseling Center staff is available to address a wide range of concerns, including issues of personal or professional identity, self-esteem, relationships, depression, anxiety, substance abuse, competition, performance anxiety, and difficulties with concentration and discipline.

Student visits are confidential, and the services are free to all enrolled Conservatory students, including those who are not on the health plan. Appointments may be made by calling Extension 460.

Dental Coverage

All Conservatory students are eligible to join the Boston University Dental Plan. Additional information is available from the Director of Residential Life or the Dean's Office.

Medical Records

Medical forms soliciting health information required by Federal and Commonwealth regulation must be submitted to Lane Health Center prior to registration. Forms are available from Lane Health Center. Students not participating in the Lane Health Center program are required by Massachusetts Law to submit proof of immunizations to the Dean's Office prior to registration.

Terms of the Residence Hall Reservation Contract

The Conservatory Residence Hall provides accommodations for single men and women. All freshmen and first-year transfer students are required to live in the Residence Hall unless one of the following exemptions applies:

- Student will live with parents or relatives.
- Student is 21 years of age or older.
- Student is married.
- Student holds a bachelor's degree from another institution.

(1) The room contract is binding for the full academic year. The Residence Hall is not available on a semester basis.
(2) The Residence Hall deposit secures a residence accommodation, provided space is available. This deposit is refundable, following an acceptable inspection, at the time the student vacates the room. The cost of any damages incurred in the room or building by the student is subtracted from this deposit. The deposit may also be refunded should the student decide, on or before June 15, not to reside in the Residence Hall.
(3) Sixty percent of the yearly rate and the full Health Services fee are payable by August 14th, before occupancy is permitted at the start of the school year.
(4) Rooms will be assigned in the order in which reservations and deposits are received. Freshmen will be given first priority on available spaces until July 1. After July 1 upperclassmen and graduate students will have equal opportunity to secure Residence Hall accommodations.
(5) Residence Hall rates include both room and board, as participation in the meal plan is required of all Residence Hall students. Written requests for exceptions, with medical justification, must be submitted to the Financial Review Committee. Two meal plan options are available. Lunches are available on a cash basis.
(6) The Health Services fee is required of all Residence Hall students. This fee includes both membership in the Lane Student Health Center and coverage in an insurance plan. The insurance portion will be refunded if comparable coverage in a present plan can be demonstrated. Proof of comparable coverage must be submitted to the Business Office no later than August 14th in order to be refunded.
(7) Students should expect to have a roommate. Through the use of roommate questionnaires, every effort is made to match each student with a compatible roommate.
(8) The Conservatory reserves the right to refuse, suspend, or cancel the Residence Hall Reservation Contract in the case of any student whose behavior is considered to be detrimental to the interests of the student and the Residence Hall community.
(9) Students who wish to withdraw from the Residence Hall, but who are not withdrawing from the Conservatory, are not eligible for a refund unless a student replacement is found.
(10) Residents of the Residence Hall who withdraw from the Conservatory must follow the procedure stated in the Refund Policy section of the catalog; however, the time period will begin on the day the Residence Hall opens rather than on the first day of classes.
(11) Returning students are not permitted entrance to the Residence Hall prior to the day before the first day of classes in any semester.

Residence Hall Assistants

Six Residence Hall Assistants are selected each year. They serve as liaisons between the administration and the students on their Residence Hall floor and are available for discussion and advice. Preference is given to students eligible for the federal College Work-Study Program (see page 67). Compensation is the equivalent of room and board (see page 65).

Resident Custodians

Nine resident custodians are selected each year to clean the corridors and common areas on each of the floors occupied by dorm residents. Preference is given to students eligible for the federal College Work-Study Program (see page 67). Compensation is $3,150 for the academic year, which is applied directly to the student's room charges.

Residence Hall Vacation Policy

During the Thanksgiving and spring vacations, the Residence Hall remains open but no meals are served. The Residence Hall closes for winter recess.

Conservatory charges cover approximately two-thirds of the cost of educating each student. The balance is met by the Conservatory's funds and by gifts and bequests; and to this extent each student is the beneficiary of considerable financial assistance. The Conservatory makes every effort to aid students further through scholarships and other financial aid. Government funds are available for those who qualify.

Student Status Information

Bachelor of Music

(a) Minimum semester credit hours for full-time student status is 12.
(b) Maximum semester credit-hours for full-time student status is 16 (except for Music Education majors and other exceptions, see e).
(c) Students carrying from 12 to 16 semester credit-hours are charged full-time tuition fees.
(d) Students carrying fewer than 12 semester credit-hours are charged at the part-time rate.
(e) Full-time students who register for more than 4 credits of studio instruction are charged full-time tuition plus the part-time studio instruction rate for credits in excess of four.
(f) Students carrying in excess of 16 credit-hours are charged full-time tuition plus the part-time undergraduate rate for each credit beyond 16 (except for Music Education majors, freshmen in Vocal Performance and Jazz Studies, and sophomores in Composition, Guitar, and Contemporary Improvisation).
(g) Appropriately qualified students with specific curricular needs may petition the Dean for a waiver of the excess tuition charge.
(h) Withdrawal from a course or courses which results in a change from full-time to part-time may result in a partial refund in accordance with the tuition refund policy.

Undergraduate Diploma

(a) Minimum semester credit-hours for full-time status is 10.
(b) Maximum semester credit-hours for full-time status is 13.
(c) Students carrying from 10 to 13 semester credit-hours are charged full-time tuition rates.
(d) Students carrying fewer than 10 semester credit-hours are charged at the part-time rate.
(e) Full-time students who register for more than 6 credits of studio instruction are charged full-time tuition plus the part-time studio instruction rate for credits in excess of six. In special cases, students may register for a maximum of 8 credits of studio instruction without additional charge if the average number of studio credits attempted during the course of study will not exceed 6 credits per semester.
(f) Students carrying in excess of 13 credit-hours are charged full-time tuition plus the part-time undergraduate rate for each credit beyond 13.
g) Withdrawal from a course or courses which results in a change from full-time to part-time may result in a partial refund in accordance with the tuition refund policy.

Graduate Diploma

(a) Minimum semester credit-hours is 6.
(b) Maximum semester credit-hours is 8.
(c) Students carrying in excess of 8 credit-hours are charged full-time tuition plus the part-time graduate rate for each credit beyond 8.
(d) Full-time students who register for more than 4 credits of studio instruction are charged full-time tuition plus the part-time studio instruction rate for credits in excess of four.
(e) Withdrawal from a course or courses which results in a change from full-time to part-time may result in a partial refund in accordance with the tuition refund policy.

Master of Music and Doctor of Musical Arts

(a) Minimum semester credit hours for full-time status is 8.
(b) Maximum semester credit hours for full-time status is 10.
(c) Students carrying from 8-10 semester credit-hours are charged full-time tuition rates.
(d) Students carrying fewer than 8 semester credit-hours are charged at the part-time rate.
(e) Full-time students who register for more than 4 credits of studio instruction are charged full-time tuition plus the part-time studio instruction rate for credits in excess of four.
(f) Students carrying in excess of 10 credit-hours are charged full-time tuition plus the part-time graduate rate for each credit beyond 10.
(g) Withdrawal from a course or courses which results in a change from full-time to part-time may result in a partial refund in accordance with the tuition refund policy.

No student will be charged less than the full tuition amount for a particular degree or diploma program (see Residency Policy, pages 37).

Tuition for Bachelor of Music, Master of Music, Doctor of Musical Arts, Undergraduate Diploma Programs, Special Students

Full-Time (Full academic year)	$13,600
Part-Time	
Studio instruction per semester	$3,400
Undergraduate course credit per semester credit hour	$440
Graduate course credit per semester credit hour	$880
Graduate Remedial Theory	$560
Beyond-Degree Studio: Instruction per semester beyond the maximum required for the degree/diploma. This applies only to students enrolled in a degree program. No credit is granted (see pages 9, 41).	$2,040

Tuition for Graduate Diploma Program

(Please see page 48 for footnotes.)

Full-Time (Full academic year)	$10,880
Part-Time	
Studio instruction per semester	$3,400
Course credit per semester credit hour	$880
Opera surcharge (per semester)	$550

Residence Charges

Room and Board (1) — double occupancy (includes two meals per day, seven days per week)	$6,600***
Room and Board (1) — single occupancy (includes two meals per day, seven days per week)	$8,000***

***To be paid in installments of 60% for the fall semester and 40% for the spring semester. Students entering the Residence Hall the second semester will pay 50% of the yearly rate.

Fees

Preliminary Fees	
Application and Audition (3)	$60
Each Additional Entrance Audition (3)	$60
Application and Audition/International Students (3)	$75
Deposits	
Tuition Deposit for New Students (3)	$250
Residence Hall Reservation & Damage Deposit (4, 5, 6)	$250
General Fees	
Health Services, Individual Plan (2)	$650
(Family Plan available for Insurance portion)	
Lane Health Center (6)	$ 275
Late Payment of Tuition	$200
Late Registration	$65
Special Student Application (3a)	$65
Course Audit (7)	$175
Transcript (8)	$5
Job Placement Dossier	$3
Use of Practice Rooms:	
Piano, Organ, Harpsichord Majors (per year)	$100
Percussion Major (per year)	$50
Student Activities and Services	$100
Delayed Recital Fee	$125

Notes:
(1) See section on refund policy. The time period of the refund schedule for Residence Hall fees will begin on the day the Residence Hall opens rather than the first day of classes.
(2) This fee includes both the NEC student insurance plan and the Lane Health Center fee. NEC student insurance may not be purchased separately. Massachusetts law requires insurance coverage for all students. The insurance portion of the medical service fee can be waived prior to August 15 for those who demonstrate that they carry comparable insurance.
(3) Non-refundable.
(3a) Refundable if course/studio is not available.
(4) Refundable until June 15.
(5) Refundable also upon vacating the room after an acceptable inspection.
(6) Required of Residence Hall Students; available to off-campus students either alone or as part of the NEC Health Services.
(7) See section on Course Audits.
(8) Transcripts are not available if student's account or bill is in arrears.

Payments

Method of payment:
Fall semester, Due August 14
Half Tuition
60% Room and Board
Full Health Services
Half Practice Room Fee (If applicable. See Fees.)
Full Student Activities and Services Fee

Spring semester, Due December 15
Half Tuition
40% Room and Board (50% for January matriculants)
Half Practice Room Fee

Veterans must make arrangements for payment as above by these dates also.

Note: A $200 late payment fine will be charged on all delinquent accounts.

Payment Plans

The Conservatory does not offer any institutional payment plan other than that explained above. However, since some parents prefer to pay tuition and Residence Hall fees in equal monthly installments during the academic year, the Conservatory has made arrangements with several commercial firms for the payment of tuition and Residence Hall fees on a monthly basis. Tuition and Residence Hall deposits are preliminary fees and are therefore excluded from these payments. For information, please contact the Business Office.

Veterans

The following programs of study are approved by the Massachusetts Board of Regents of Higher Education for payment to veterans eligible to receive training benefits under Chapters 32, 34, 35, and 36 of Title 38, and by the Veterans Administration under the provisions of Chapter 31 of Title 38:

Bachelor of Music degree (single major four-year program)

Bachelor of Music degree (double major five-year program)

Joint double-degree program (NEC and Tufts University five-year combined program)

Diploma (undergraduate)

Master of Music degree (graduate)

Undergraduate students must carry twelve semester credit-hours per semester to be eligible for full-time benefits. Eligible veterans must file appropriate forms each semester with the Registrar.

Master's students must carry eight semester credit-hours per semester to be eligible for full-time benefits. Eligible veterans must file appropriate forms each semester with the Registrar.

Refunds

Refund Policy

Any full-time or part-time student who wishes to become inactive in a degree/diploma program or withdraw from the Conservatory and receive a tuition refund must submit a written request through the Dean to the Financial Review Committee. If the Committee decides that personal or academic reasons justify the inactive status or the withdrawal, the amount of the refund is as follows.

If written notice is received by the Dean:
(1) before the first day of classes of either semester, the student has no responsibility for the semester's tuition and no responsibility for the semester's fees;
(2) within the first two weeks of classes, 20% responsibility for tuition and 20% for fees;
(3) in the third week, 40% responsibility for tuition and 40% for fees;
(4) in the fourth week, 60% responsibility for tuition and 60% for fees;
(5) in the fifth week, 80% responsibility for tuition and 80% for fees;
(6) after the fifth week, the student is responsible for the entire amount of tuition and fees.

Any amounts paid in excess of the above charges will be refunded. Refund checks can be expected 3-4 weeks after effective change date.

Withdrawal from a course or courses may result in a partial refund in accordance with the tuition refund policy.

Note: You may adjust your schedule during add/drop week according to your academic needs. If you drop all your courses during add/drop week, you will be considered to have gone inactive and will be charged 20% of the tuition and fees for the courses for which you had registered. If you drop some courses during add/drop week, and subsequently withdraw from all registered courses by the end of the semester, you will be assessed a 20% fee for all courses dropped during add/drop week, and charged a graduated percentage fee for all the courses from which you have withdrawn, in accordance with the refund policy stated in the catalog.

Residents of the Residence Hall who withdraw from the Conservatory must follow the procedure stated in the Refund Policy section of the catalog; however, the time period will begin on the day the Residence Hall opens rather than on the first day of classes.

Partial Refund

A pro-rata adjustment is made when a student's status changes from full-time to part-time by reason of course changes, according to the policy stated above.

FINANCIAL AID

All financial aid at New England Conservatory of Music is awarded for the full academic year and includes scholarships, federal and state grants, loans, and student employment. Scholarship awards are made on the basis of *competitive* musical ability, financial need, and academic achievement. The Conservatory participates in the Pell Program (undergraduate), Supplemental Educational Opportunity Grants (undergraduate), Student State Incentive Grants (undergraduate), Perkins Loan Program, the Stafford Student Loan Program (GSL), Parent Loans for Undergraduate Students, Supplemental Loans, and the College Work-Study Program.

Until such time as the Supreme Court of the United States may rule differently, every student who is required to register with Selective Service must sign a statement of Selective Service Registration Compliance to receive federal aid and most state aid.

Financial aid is awarded on an annual basis; *applications must be filed yearly*. No application will be considered complete until the student has filed a Financial Aid Form (FAF) with the College Scholarship Service for processing, with a copy released to NEC (Code No. 3659). Information from the Financial Aid Form is the basis on which family contribution and student need is assessed by the Financial Aid Committee. In addition, every transfer and graduate student must submit a financial aid transcript from each post-secondary school previously attended, whether or not aid was received at that school.

New England Conservatory of Music does not discriminate on the basis of physical handicap, age, sex, national or ethnic origin, race, color, or religion in the administration of scholarships and loan programs, or other Conservatory-sponsored activities.

Policies

Federal regulations and New England Conservatory require that a student receiving aid be in good academic standing and making satisfactory progress. New England Conservatory policy is as follows:

Good Academic Standing: Students are not considered to be in good academic standing if they are placed on academic probation (see pages 8, 40). Students who are placed on academic probation as the result of one semester's unsatisfactory academic performance must return to good academic standing by the end of the succeeding semester at NEC.

Satisfactory Progress toward the completion of a degree or diploma program is judged by the successful completion of 75% of all registered credit hours per semester. Registered credit-hours are the number of credits for which a student is registered at the end of the add/drop period.

Acceptable and systematic advancement includes passing a promotional evaluation each year for most majors. Promotionals are expected to take place after every two semesters of studio instruction (see Promotionals and Graduation Recitals, pages 9, 41).

Satisfactory progress will be reviewed for each student on a yearly basis. A student who has not fulfilled the requirements for satisfactory progress for the year in review will be ineligible for financial aid the following semester at New England Conservatory.

Academic Probation: Failure to maintain good academic standing for two consecutive semesters generally results in suspension or possible dismissal from the degree program. Even if an exception to the suspension/dismissal policy is granted by the Dean, financial aid will not be awarded for the following semester.

Disciplinary Probation: Students who are placed on disciplinary probation during or at the conclusion of one semester, are ineligible for institutional aid the following semester.

Appeals of the termination of financial aid may be made to a committee consisting of the Dean, the chairperson of the student's department, and the director of financial aid, or any committee which the Dean shall appoint for this purpose.

Federal Programs

Not available to international students.

Pell Grants (undergraduates only)

Pell Grants are awarded by the federal government directly to students who have demonstrated financial need; they are restricted to undergraduates who do not have a previous bachelor's degree. Since Pell Grants are intended to be the foundation of any financial aid package offered by the institution, all undergraduates requesting financial assistance must apply for the grant. Applications are included in the Financial Aid Form. A federal law requires that all students receiving Pell Grants must sign an affidavit affirming that they will not engage in the unlawful manufacture, distribution, dispensation, possession or use of a controlled substance during the period covered by the Pell Grant.

Supplemental Educational Opportunity Grants (undergraduates only)

Supplemental Educational Opportunity Grant (SEOG) awards are available to assist a limited number of undergraduate students who demonstrate exceptional financial need. SEOG awards are made by the Financial Aid Committee concurrently with scholarship awards and vary from $100 up to $2,000 per academic year. These grants need not be repaid.

Perkins Loans

Perkins Loans are administered by the Conservatory with monies allocated by the federal government and repayments received from former Conservatory recipients. The repayment of the principal loan amount plus 5% simple interest per year starts nine months after the student ceases to be at least a half-time student at an eligible institution.

Stafford Loans (Guaranteed Student Loans)

The Stafford Loans, previously known as Guaranteed Student Loans (GSL) are negotiated by the student directly with a bank, savings and loan association, or credit union of his or her choice, and then sent to the Financial Aid Office for completion. The interest rate is 8% for the first four years of repayment. After this period of time the interest increases to 10% for the remainder of the loan period. Repayment of the total loan, principal plus interest, begins six months after the student ceases to be at least a half-time student. Maximum loans are as follows: first and second year undergraduates, $2,625; subsequent undergraduate years, $4,000; graduate students, up to $7,500 yearly.

PLUS Loans and SLS Loans

Parent Loans for Dependent Students (PLUS) and Supplementary Loans for Students (SLS) are negotiated directly with banks, credit unions, etc. The interest is variable, with a maximum cap of 12%. Principle, and in some cases, interest may be deferred until a student graduates. Yearly available maximum is $4000. Credit ratings are generally checked by the bank.

Supplemental Loans

A variety of bank-generated educational loans are available to parents of students for amounts up to the total cost of schooling. Credit checks similar to those for personal loans are performed. Interest rates are usually *very* competitive. For further information, contact the Financial Aid Office.

College Work-Study

Through the College Work-Study Program, students demonstrating financial need may be awarded work-study eligibility for on-campus employment. Jobs usually average from eight to fifteen hours per week, payable at least at the current federal minimum wage. Eligible students are responsible for locating their own on-campus employment from the job placement listing in the Financial Aid Office. Neither employment nor the amount of eligibility is guaranteed, although over 95% of our eligible students who wish to find employment are able to do so. Since College Work-Study must be earned and cannot be guaranteed, eligibility amounts are *not* deducted from students' bills.

College Work-Study jobs are available to U.S. citizens and eligible non-citizens only. Some work opportunities *may* be available for international students.

State Programs

Available for undergraduates only.

Residents of Connecticut, District of Columbia, Maine, Maryland, Massachusetts, New Hampshire, Pennsylvania, Rhode Island, and Vermont may qualify for a state scholarship by filing the state-specific version of the Financial Aid Form (FAF) with the appropriate state agency for determination of eligibility.

Loans

Beneficent Society Loans

The Beneficent Society of New England Conservatory of Music has a fund available for recommended graduate students to assist them with their tuition expenses. Loans from this fund are granted interest-free on the understanding that, upon graduation or withdrawal, they will be repaid in accordance

with a reasonable repayment plan. The repayments allow for the continual availability of these funds for other students needing help.

Emergency Short-Term Loans
A limited number of short-term emergency loans are available for students enrolled at the Conservatory. These loans may *not* be applied to tuition payments. The following sources provide funds for these loans, as well as contributions to the Perkins Loan Program:

Mr. and Mrs. Philip R. Allen Endowment

The Alvan T. and Viola D. Fuller Fund

The Charles Oscar Sink Memorial Fund

The Eben Tourjée Student Aid Fund
An Alumni Association fund from which students may borrow modest sums to meet emergency situations. Students are expected to repay these loans in accordance with an established schedule.

Application Procedures
The following materials must be received by the NEC Financial Aid office by March 1. Late applicants will be considered only if funds remain available.

United States Citizens and Eligible Non-Citizens
(1) NEC "Application for Financial Aid" contained in the Viewbook.
(2) Processed "Financial Aid Form" from the College Scholarship Service.
(3) Signed copies of parents' and applicant's 1991 Federal Income Tax Returns when available.
(4) A letter of acceptance to enroll in a degree/diploma program.
(5) Transfer and Graduate Students Only:
Financial Aid Transcripts from each post-secondary institution previously attended. Forms are available from the NEC Financial Aid Office, or the institution(s) previously attended.

Students from Foreign Countries
(1) NEC "Application for Financial Aid."
(2) "Foreign Students Financial Aid Application and Declaration," available from the Financial Aid Office.
(3) A letter of acceptance to enroll in a degree/diploma program.

Conservatory Programs
Scholarships
New England Conservatory scholarships are awarded on the basis of criteria mentioned above. When appropriate, a limited number of non-need scholarships may be available. Over 80% of the present student body receives some institutional aid. Awards range from $1000 to full tuition and are granted for one academic year. All awards are generated from one general fund.

Departmental Assistants
Departmental assistant positions are available primarily to graduate students whose abilities and talents are known to the faculty. Upperclassmen and graduate students may apply for these positions in any of the following fields for which previous training and experience permit them to qualify: the departments of Strings, Voice, Piano, Organ, Historical Performance, Jazz Studies, Music Education, Composition, Music Theory, Music History, and Liberal Arts; the ensembles, Symphony Orchestra, Wind Ensemble, and Chorus; Accompaniment; and the Performance and Choral Libraries.

Unless an exception is made by the Financial Aid Office, students who fill the assistant positions must be eligible for the federal College Work-Study Program.

Special Honors and Awards
George Whitefield Chadwick Medal
This medal is awarded annually to the senior undergraduate student whose entire Conservatory record of achievement has been distinguished by superior accomplishment in the candidate's major field, supplementary studies, extracurricular activities, and good citizenship. The recipient will be determined by decision of the Faculty Council.

Pi Kappa Lambda
The New England Conservatory Chapter of Pi Kappa Lambda, the national music honor society, each year inducts a number of seniors and graduate students. Such election is indicative of extraordinary attainment in music, together with personal qualifications necessary for success in the field.

Pi Kappa Lambda endeavors to stimulate high standards of musical achievement. One of its functions is to conduct an annual scholarship competition open to all returning juniors, seniors, graduate students, and Artist Diploma candidates.

Presidential Scholars
The Presidential Scholar award is New England Conservatory's most prized scholarship for a returning student who exhibits exceptional ability as a performer and potential to pursue a performing career.

The Charlotte F. Rabb Presidential Scholars Fund
Scholarships awarded in alternate years.

The E. P. and Margaret Richardson Presidential Scholars Fund
Scholarships awarded in alternate years.

NEW ENGLAND CONSERVATORY OF MUSIC

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Office of Financiol Aid
Extension 440

Office of Admission
Extension 430

FAX (617) 262-0500

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New Englond Conservotory of Music does not discriminate on the bosis of roce, color, religion, sex, oge, notionol or ethnic origin, sexuol preference, mentol or physicol hondicop, or veteron stotus in the odministrotion of its educotional policies, odmission policies, employment policies, scholorship ond loon progroms, or other Conservotory-sponsored octivities. Helen Ouellette, Vice President of Finonce ond Administrotion, coordinotes the Conservotory's effort in complying with this policy.

Edit/Loyout by Borbora Anderson ond Ellen Bender
July, 1992

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